

THE LISTENING CHILD. BY DR. C. W. KIMMINS.



THE OFFICIAL ORGAN OF THE B.B.C.

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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES
OF
THE BRITISH
BROADCASTING
COMPANY.

For the Week Commencing
SUNDAY, JULY 27th.

LONDON CARDIFF
ABERDEEN GLASGOW
BIRMINGHAM MANCHESTER
BOURNEMOUTH NEWCASTLE

SHEFFIELD (Relay)
PLYMOUTH (Relay)
EDINBURGH (Relay)
LIVERPOOL (Relay)
LEEDS—BRADFORD (Relay)

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OFFICIAL NEWS AND VIEWS.

RATES OF SUBSCRIPTION to "The Radio Times" (including postage): TWELVE MONTHS (Foreign), 15s. 6d.; TWELVE MONTHS (British), 13s. 6d.

The Inspiration of Radio.

BY THE RT. REV. BISHOP J. E. C. WELLDON, D.D.
(Dean of Durham).

IT is a strange law of human nature that mankind has generally set itself against the inventions which have been most conducive to its welfare or comfort. There is no novelty, from chimneys to umbrellas, but it has been stoutly and fiercely resisted. Even the beneficent use of anæsthetic medicines at child birth was condemned by a section of Christian public opinion as contrary to the Divine law, until Sir James Simpson retaliated upon his critics by pointing out that God Himself, before performing the first operation recorded in history, had cast the man upon whom it was performed into a deep sleep. Human nature, in fact, has been reformed and improved, if at all, in its own despite.

There can be no doubt that among the foremost of modern inventions should be ranked the ever-increasing agencies which promote the diffusion of knowledge. How remarkable is the fact that the means of locomotion remained practically the same from the era of the first Pharaohs to the reign of Queen Victoria! But a journey round the world is no more burdensome to-day than was the old grand tour, i.e., the journey to the chief capital cities of Europe in the eighteenth century. Nations are coming to know each other better; would it were equally true that they were coming to understand and appreciate each other better!

Photography, again, has given not only to the scenes and events, but to public men of all parties and classes a notoriety such as was impossible before. A hundred thousand persons know the physical aspect of Mr. Ramsay MacDonald or Mr. Lloyd George as against ten who knew the physical aspect of Pitt or Fox. The cinematograph, that wonderful invention, although the inventor's name is seldom heard, is an educational instrument so powerful that spectators who looked in an English theatre or a music-hall upon the moving pictures of such

an historical occasion as the great Durbar at Delhi, saw a great deal more than they would have seen if they had been present in Delhi itself; for at Delhi their observation would have been limited to such part of the proceedings as took place before their eyes, but every part was brought home to them many thousands of miles away from Delhi by the agency of the cinematograph.

Pictures, or films, may do harm as well as good, if they represent scenes or acts of an immoral character; if they are sensational or debasing in their motives; if they held up virtue to scorn and vice to honour, or even if they produce in young minds such an excitement as is incompatible with the quiet and sober performance of everyday duties. Still, education, whatever restraint it may impose upon the use of the cinematograph, cannot afford to dispense with the cinematograph itself.

The art of broadcasting is educationally parallel to the use of the cinematograph. It is a means not so much of verifying as of amplifying records of events. If the Exhibition at Wembley strongly enforces the magnitude of the British Empire and of its resources and productions upon hundreds and thousands of men and women who have never travelled over the Empire, or perhaps over any part of the Empire,

(Continued overleaf in column 2.)



THE RT. REV.
J. E. C. WELLDON.

"In an Old-Fashioned Town."

The Story of a Famous Song.



MR. W. H. SQUIRE.

THERE are songs which tickle the ear, songs which arouse the risible faculty, songs which please the critical sense, and songs which reach the heart. Mr. W. H. Squire's well-known song: "In an Old-Fashioned Town," comes under the heart-reaching category, although it does not thereby fail to please those who look for good music also. I had the pleasure of hearing Mr. Ivor Foster introduce it to the public on February 14th, "St. Valentine's Day," in that year of sad memories, 1914, six months before the world was darkened by the thundercloud of war. It made an instant appeal, and has now entered that somewhat "abbreviated" list of songs which may be said to have "come to stay."

Poetry Over the 'Phone.

If you should ever go to Witney—where the blankets come from—and should inquire of almost any inhabitant of that Oxfordshire town, where you may find the identical old-fashioned house in their old-fashioned town, they will point to one situated in the town's West End where the authoress of the lyric, Ada Leonora Harris, spent her girlhood, a fact which undoubtedly accounts for that note of sincerity and true sentiment which has helped so much to make and maintain the popularity of the song.

When I asked Mr. Squire, the famous 'cellist and composer, how the song came to be written, he told me a remarkable story.

"The lyric of 'In an Old-Fashioned Town,' he said, "appeared in the *Grand Magazine* dated January, 1914, but actually published in the latter half of the preceding month. My attention was almost immediately drawn to it by my friend, Ivor Foster, the well-known baritone, who actually read the two verses of the song to me over the telephone, so greatly had he been impressed with their suitability for a musical setting, and suggested that I should undertake the task.

No Refrain!

"The success of my song, 'When You Come Home' especially, perhaps, and other publications of mine, had laid me open to this kind of 'assault and battery' on the part of vocalists more or less well-known, and, though I gave good heed to what so excellent a judge, and so good a friend, said of this wonderful lyric, I have to confess that I did not drop the receiver and rush out to the nearest bookstall to purchase a copy!

"Nevertheless, I did not forget Foster's suggestion, and, as I valued his opinion highly, I always intended to act upon it sooner or later. Poetry over the telephone does not appear at its best, however, and it was not until, a good many days later, I purchased the magazine, and read the verses at my leisure, that I realized how charming they were. Nevertheless, there was a 'rift in my life' even then, for the lyric was very short and there was no refrain!

"Were these two difficulties insuperable? I was inclined to think so. But that same evening, whilst extemporizing at the piano in an idle sort of way, and certainly without any definite purpose in view, the melody, quite suddenly, 'discovered itself'! Songs have come to me like that before, but I think never before so vividly, and ere bedtime came, the song was in manuscript.

"Four days later I took it to my publisher, the late Mr. Arthur Boosey, of Regent Street,

whose invariable custom it was to pay even more attention to the words of songs submitted to him than to the music. He raised an immediate objection to the line:—

"I love every mouse in that old-fashioned house."

on the ground that no woman could ever love a mouse, and that the bare mention of that little beast's name would probably decide any member of the fair sex to exclude the song from her repertoire! That was a facer! But, after considerable argument, the objection was overruled, and the beloved mouse left in the song!

"That was Mr. Boosey's only objection as far as the lyric was concerned, but, on the musical side, he thought my piano accompaniment 'too simple,' and suggested some variation in the second stanza, a suggestion in which I gladly acquiesced and which I am sure 'made for improvement.'

Anxious Days.

"Thus, on February 14th, 1914, 'In an Old-Fashioned Town' was introduced to the public by Mr. Ivor Foster, without whose kindly and timely suggestion it would never have come into existence, at the London Ballad Concert, Royal Albert Hall. It made an instantaneous appeal which has fortunately proved lasting.

"Meanwhile the absence of the talented authoress in Cornwall just at this time, had caused me some anxious days, lest the words should not be at my disposal. The editor of the *Grand Magazine*, to whom I had made application, wrote to say that he had sent my letter to Ada Leonora Harris, and I awaited her reply very anxiously. I received her permission for the use of her words, of which she had retained the copyright, and in a further communication she informed me that within twenty-four hours of the receipt of my communication a well-known lady composer had written to say that she had completed a musical setting of the lyric, and asking for a like permission.

"And that's where Dame Fortune was kind to me."

A. R. COOPER.

WORDS AND WIRELESS.

THE French, who defend their language with the same admirable sacrifice and affection that they defend their soil, are somewhat perturbed by the mutilations which it is compelled to undergo at the hands of wireless operators (says a writer in the *Morning Post*). They find, according to the complaints which are being vented in their newspapers, that though their classic language is being broadcast all over the world, much of its purity, clearness, and simplicity is being lost in the process.

In the interests of brevity and condensation, the manipulators of the Eiffel Tower are having recourse to daring improvisations unknown to the Academy, with the result that the Frenchman, on the high seas, electrified first of all by the broadcasting of his beloved tongue, is finally overcome by all kinds of linguistic horrors.

The French, as a race, would rather have their language maintained pure than have it become popular by means of the wireless operator. They are not so much concerned about the popularity of the wireless instrument as about the efficiency of their tongue as a superb means of expressing the delicate shades of thought. They would have it pierce not so much the spaces of the Atlantic as the even more arid wastes of human ignorance and inaccessibility. What matters it, they argue, if the French language reaches the New World by means of wireless telephony and telegraphy, should it at the same time lose much of its pristine vigour and clarity in the Old?

The Inspiration of Radio.

(Continued from the previous page.)

so the broadcasting of the King's Speech at the opening of the Exhibition, or of the Archbishop of Canterbury's sermon at the great religious service in connection with the Exhibition, cannot but serve to accentuate beyond all preceding records the effect of the speech or sermon as inculcating and illustrating the lessons which the Exhibition itself teaches or suggests, whether in the secular or in the sacred life. The British Empire is the abiding guarantor of truth, justice, and freedom all the world over.

It is my earnest wish, then, to plead that the Church shall not turn her back upon the opportunities which are offered her by broadcasting, for the narrow religion, as I conceive it to be, which has set itself against the association of the Church with the secular press, is setting itself now against the broadcasting of sermons and of public worship generally. But the conditions of religious life no less than of secular life are rapidly changing. When people could not read or write, when they lived in the country, and little occurred or could occur to break the monotony of their lives, Divine worship, or at least the sermon, was perhaps the most interesting part of a week's experience. But to-day the English people have become not so much a hearing as a reading people. The newspapers, above all the Sunday newspapers, are formidable rivals to church-going. It is probable that the habit of regular church-going will fail, as it is failing now.

The Church must aim at winning the attention of the people by novel means. Preachers are sometimes censured for playing to the gallery. But to whom should they play? The gallery is the assemblage of humble men and women, whom God must be supposed to prefer, as President Lincoln once said, because He has made so many of them. I am never ashamed of playing to the gallery, but I should be ashamed of playing to the stalls or the dress-circle. So, too, it is a mistake to suppose that the clergy play unjustifiably to the gallery, by contributing articles, or even sermons, to the secular newspapers, whether on weekdays or on Sundays; for the congregations which listen to religious truths in newspapers are far more numerous than any which listen to the same truths in churches and chapels.

If, then, the old and the sick, or other persons who, without being old or sick, absent themselves from Divine worship, can by the process of broadcasting be brought within the range of the Church's spiritual influence, if they can take part in the offices of religion, if they can hear in their own houses the message which they could not or would not hear in consecrated buildings, who will not rejoice that the gospel is so preached although by means which are not always the most acceptable to ecclesiastical minds?

There lies, then, a great future before broadcasting. It plays, and will continue to play, an unequalled part in the education of the people. It will, I hope, break down the unreality between secular and spiritual things, for as Archbishop Benson once declared, nothing is really secular but what is sinful. It is not always the people who are inside the Church, but the people who are outside it, that should be the objects of chief solicitude to the clergy. So far, then, from feeling any antipathy to the broadcasting of sermons, I hope and think it will be the means of giving Christianity more and more its rightful place in the life of the British and other Christian peoples.

Official News and Views. GOSSIP ABOUT BROADCASTING.

"In a Persian Garden."

THE Sunday afternoon programme on July 27th at London contains an item which is much in request, but which has not been given previously at London with orchestral accompaniment. It is a song cycle, "In a Persian Garden," by Liza Lehmann. It will be sung by Miss Doris Vane, Miss Constance Willis, Mr. Robert Naylor and Mr. Andrew Shanks. Mr. Robert Naylor is a newer name in the broadcasting programmes, but he has already been heard by many listeners, as he sang in May last accompanied by Mr. De Groot's Piccadilly Orchestra.

For Open-Air Dancers.

Open-air dancers should note that at 8 p.m., on July 28th, almost an hour's music will be broadcast from London by the Selma Four, the dance quartette which plays every Saturday at the Savoy Hotel.

Encored by the Orchestra.

On the same evening the last of the present series of "Hours with Living British Composers" will be devoted to the works of Mr. Herbert Howells. It may be remembered that this composer's whimsical "Pook's Minuet" was broadcast from London last season. The orchestral players themselves clamoured for an encore, which was given, to the delight of many music lovers, who wrote afterwards to say that those in the studio had voiced the general desire in demanding a repetition of that attractive work.

From Bach to Varèse.

Mr. Eugene Goossens will conduct a special programme at London on July 30th. That day is the anniversary of the death of Bach, and the programme will deal with music from Bach to Varèse, whose "Hyperprism" caused a sensation when given in New York some time ago. Its inclusion in this programme at 9.45 p.m. is its first public performance in Europe.

A Miniature Orchestra.

The J. H. Squire Cello Octette, which broadcast from London on a recent Sunday evening, is often described as one of the finest miniature orchestras, comprising, as it does, three violins, viola, violin-cello, bass piano and Mottel organ. The broadcast was enthusiastically acclaimed and listeners will be pleased to learn therefore that on August 10th another Sunday evening programme will be given by this octette.

The Folk Dance Spirit.

On the evening of Tuesday, July 24th, the winning items in the competition for compositions of folk dance music, held in connection with the series of evenings devoted to the "Development of the Dance," will be broadcast from the Cardiff Station. This competition has been started with the aim of developing the Folk Dance movement. There seems to be a great demand for new dance music—not merely of the ballroom type, nor yet of the old folk dance type which represented a certain

period. Good dance music is wanted to represent all that is finest in our present stage of civilization, and influenced, if possible, by the traditional Folk Dance spirit.

Gems of Oratorio.

The programme at the Cardiff Station on Sunday, August 3rd, will be devoted to Gems of Oratorio, which will be performed by the Station Symphony Orchestra, conducted by Mr. Warwick Braithwaite. The vocalists will be Miss Dorothy Clarke, Mr. John Perry, and Signor Silvio Sidel.

British Musical Renaissance.

The second of the series of programmes under the heading of the British Musical Renaissance, which takes place at the Cardiff Station on Wednesday, August 6th, will be devoted to the compositions of William B. Manson, a young composer who was killed in action on the Somme in 1918. Mr. Manson, who was formerly one of the choir-boys of the Chapel Royal, Savoy, showed exceptional promise as a composer, and the works he had left behind indicate his extraordinary powers in this direction. Had he been spared, he would no doubt have been one of the representative British composers in the world of music. On this evening three of his tenor songs will be sung by Mr. Walter Widdop, and three of his baritone songs by Mr. Herbert Heyner.

Royal National Eisteddfod of Wales.

An event of unusual interest to listeners will take place on Tuesday, August 5th, when for the first time in history the ancient ceremony of the Crowning of the Bard by the Prince of Wales at the Royal National Eisteddfod of Wales will be relayed from the Municipal Park, Pontypool, and broadcast from the Cardiff Station. The ceremony will include the reception of His Royal Highness in the Sports Ring by the Archdruid with the Corseid of the Bards of the Island of Britain, the adjudication, advance to the platform, and coronation of the successful bard, concluding with the coronation song and Welsh National Hymn—"Hen Wlad fy Nhadau."

Technical Staff Upset.

In our issue dated July 11th, it was stated light travels at a different speed from wireless waves. This was, of course, an error, and our technical staff is very upset about it!

"Champions of British Music."

The members of the Virtuoso String Quartette, who will broadcast from London early next month, have been playing together since 1913. They have produced over twenty new works, including M. Stravinsky's "Three Pieces," which they introduced for the first time in England last June. They have given over thirty concerts in London alone.

They have earned the title in England of the "Champions of British Music." It follows naturally that many English composers should have either written works specially for them, or dedicated works to them. Two notable works that have been thus dedicated are Cyril Scott's quartette, and Eugene Goossens' quartette.

Frederick Holding, the leader of the quartette, was formerly a pupil of Albert Sammons, the celebrated English violinist, and is well-known in England as a soloist.

Cedric Sharpe, the cellist of the quartette, has no rival among English violoncellists. He studied with W. H. Squire at the Royal College of Music, and was contemporary with Thomas Penfield, the second violin. These two have played together since they were boys. He is the principal cellist of both the Royal Albert Hall Orchestra and the British Symphony Orchestra. He is also Professor at the British International Conservatoire of Music.

WIRELESS listeners in Germany who have not paid their licence fees are having their entertainment spoiled by gentle reminders sent out at intervals from the broadcasting station. This new method of dunning, it is claimed, is proving successful.

RECENTLY, in Sheffield, pedestrians were surprised to see two enterprising people with a wireless set mounted on a perambulator who were inviting all and sundry to listen at 2d. a time.

"GIRIA," says a writer in the Daily Express, "should never trust a man who rigs up a wireless aerial with two clothes props and an old walking stick. This is the kind of man who possesses a shiftless character."

TRANSMITTING and receiving apparatus has been installed in Dundee Harbour, mainly for communication between the Harbour-master's office on Mid Quay and the Aberay lightship.



"I hear young Gargo got wireless on 'is place. He'll be havin' gas next."

The Listening Child.

By Dr. C. W. KIMMINS, M.A., D.Sc.

[Dr. C. W. Kimmins is one of the greatest living authorities on education. From 1904 to 1923 he was Chief Inspector of the Education Department of the London County Council, and he has been a Member of the Senate of the University of London since 1900. In the following article he gives his opinions on the programmes most suitable for child listeners.]

LAST autumn, when I broadcast a short lecture in New York, the Director of the Broadcasting Station told me that I had been lecturing to between two and three million people. This estimate was probably a gross exaggeration, but in travelling along the Atlantic sea-board the vast number of even small houses seen with wireless apparatus attached impressed me with the magnitude and possibilities of this new method of education and amusement.

In England broadcasting is increasing so rapidly and is, for good or ill, destined to play such an important part in our public life that the Board of Education have, at the request of the B.B.C., very wisely agreed to the recording of one of their most distinguished officials to assist in its educational developments. This in itself is very significant.

A Difficult Problem.

The discussion of the most efficient method of taking full advantage of the Children's Hour is at this stage a very important matter. It is a difficult problem because the age range of the listeners is so great, and it does not appear possible to break them up into groups. The material must, therefore, be suitable for children from the Infants' School to those in the upper forms of secondary schools. Greater importance should be attached to the claims of those of the junior than to those of the senior section. The more intelligent adolescents may, and will, take an interest in the evening lectures for adults, but the younger children must depend almost entirely on their own special programme.

The Children's Hour must be made very attractive, so much so that the children will look forward with the greatest interest and anticipation to the next. Without this sustained interest, there is no possibility of permanent success. It would be possible to fill up the time with comic incidents, lively jazz music, and boisterous fun, and for a time this might hold the children's interest, though it would eventually pall and would be doomed to failure. To sacrifice the magnificent opportunity offered by the Children's Hour of doing a really constructive and valuable piece of work would, moreover, be disastrous. It must be attractive, but it must also be worth while.

A Talker's Equipment.

The ideal method of talking to children is very difficult to acquire unless one is genuinely interested, has a real love of children, and is a student of child nature. A musical, sympathetic voice and a nice sense of humour form a valuable part of the talker's equipment. The person who talks down to children in a patronizing way is always a failure. The speaker should have a really good background of knowledge of the subject he is talking about, otherwise, he may do infinitely more harm than good. Great scholarship, however, is not really necessary; the second-class man with a gift for successful presentation is infinitely better than the most distinguished expert without this gift.

The Fairyland of Childhood.

The introduction of suitable music at various points in the programme is desirable and can be arranged without difficulty. There should be a musical interval between any talks that may be arranged. By careful selection of the music for this purpose an excellent opportunity is offered for the cultivation of musical appreciation, to which young children readily respond.

The way is now clear for the consideration of what is the most suitable material for the talks, and this is, perhaps, the most difficult part of the problem.

There are two preliminary points which deserve consideration in this connection. Students who make investigations of the work done by large groups of young children are generally impressed with the great intelligence shown by them when they deal with material in which they are deeply interested, and make their own observations without the assistance of anyone in authority, such as parents or teachers. The judgments formed are frequently very shrewd, and the incidents are described in graphic language, giving evidence of considerable imaginative power and much natural ability. The intelligence of children is too often judged by the standard reached by them in the mechanical arts of reading and writing. In fact, there is a general tendency to underestimate the intelligence of children.

The second point is that children remain in the fairyland of childhood much longer than is generally imagined, and anything which postpones their entry into the kingdom of reality is a source of joy to them. The fairy story makes a very powerful appeal to boys up to the age of twelve and to girls up to the age of sixteen. Therefore, the under-estimation of the intelligence of children and the long duration of the fairyland element should be taken into account in the material selected for short talks.

The good fairy story and literature of the type of "Alice in Wonderland" will always have a hearty welcome in the programme of the Children's Hour.

Nature Study by Wireless.

Nature study, in its various branches, has very special claims for an important place in the programme. Throughout the whole age range the interest in this subject is maintained. The life history and habits of various animals, from the ant to the elephant, can be told in a fascinating way with very little reference to technical terms, and, moreover, it is possible in a series of talks to give an element of continuity, which adds to the interest of the regular listener, and does not take away from the value of the isolated story, which must always be complete in itself.

In Nature study a maximum of interest and useful information may be obtained with a minimum of technical terms.

A Visit to the Zoo.

A recent lecture by Lord Grey on Birds, which fascinated a crowded audience of adults at a meeting of the Nature Study Union, would have been, without any alteration, of extraordinary interest to a group of children. The universality of the appeal of animal life is well shown by the delight children take in a visit to the Zoo. In a recent investigation of visual humour it was found that a very large percentage of the children selected Zoo experiences for their illustrations. In nature study the animal side



Dr. C. W. KIMMINS.

will always have the first place, but many charming stories can be told of plant life. There will always be a place for the good naturalist at the broadcasting station.

There is a fertile source of interesting material in travel accounts of different lands, the habits of foreign peoples, the nature of their homes and stories of their children. Lady Gladstone recently broadcast, with considerable success, a short story from "The Fight for Peace," which contains League of Nations stories of great variety about children in different countries.

Word pictures by an imaginative storyteller will, moreover, do much to cultivate the love of the beautiful, which can be so easily aroused in children.

Stories of travel and, in fact, all stories suitable for young children must develop rapidly, maintain a continuous vivid interest, and reach a definite conclusion without trespassing too much on the span of attention. Some of the stories of Rudyard Kipling and D. Henry are models of construction from this point of view. The stories should be told, not read. Given a really good story, the time need not be limited to five minutes, but may reasonably be extended to seven or eight minutes.

Dr. Montessori, among the many valuable contributions she has made to the increased joy of child life, has demonstrated very clearly that children, in carrying out operations in which they are intensely interested, have no difficulty in regard to sustained attention.

The inclusion in the programme of a short talk on the events of the day, by an interesting and capable observer, may be very valuable, but unless it can be done really well, it should be omitted. The same remarks apply to health talks, which may also be made interesting and valuable.

A Priceless Possession.

In every programme there should be at least one item which appeals to the sense of humour of the child. Laughter is a precious element in the Children's Hour. A sense of humour, moreover, is a priceless possession and should be fostered in every legitimate way.

There will be great developments in broadcasting for educational purposes in the future. Last year, at a meeting of the British Association in Liverpool, the presidential address of Sir Ernest Rutherford was carried to an overflow meeting in a large hall, and the slides illustrating the address were shown and explained as effectively as in the main building. It was also broadcast throughout the whole country. The co-ordination of broadcasting appliances with the educational lantern slide or film opens up possibilities of complete schemes of visual instruction which may profoundly modify our methods of education.

(We are happy to say that the principles so ably outlined by Dr. Kimmins in the above article have formed the basis of endeavour in the B.B.C.'s Children's Programmes for some time past. —E.J.)

RADIO IN A COAL MINE.

Interesting experiments in the transmission of wireless messages into a coal mine at Mid-somer Norton were recently carried out by members of the Bristol and District Radio Society. The bottom of the mine is 1,500 feet below the surface, and the first aerial was hung up at the foot of the shaft, another being fixed in a pump room.

Transmissions from the surface were carried out, and signals were received with a fair measure of success.

Dr. Rice Hamilton, who is proceeding on a scientific expedition in the little known country of the Upper Amazon, will, it is stated, take with him wireless transmitting apparatus sufficiently powerful to be heard on crystal sets in London.

Listeners' Letters.

(All letters to the Editor to be acknowledged must bear the name and address of the sender. Anonymous contributions are not considered.)

Esperanto and Ido.

SIR.—The statement of your correspondent, Major-General Sir F. E. Mulcahy, that Ido is "more logical, more perfect, more euphonic" than Esperanto is open to question. Ido is simply Esperanto with a few arbitrary alterations made by a man who thought he could improve on the work of Dr. Zamenhof.

The very name itself, "Ido," is an Esperanto word meaning "offspring," and was given to the newer language because it was a derivative of Esperanto.

At a conference on wireless questions held recently at Geneva a resolution was passed unanimously approving of Esperanto as the language for radio purposes. Many of those present were not Esperantists before the conference, but were deeply impressed by the arguments put forward in its favour.

Yours faithfully,

Forinby.

M.A., Cantab.

Aid for British Opera.

DEAR SIR.—The idea of one of your correspondents offering voluntary subscriptions to the British National Opera Company as a return for the pleasure of listening to their Broadcast performances is undoubtedly a good one, which, if responded to by the thousands of music-lovers in this country would, I feel confident, effect a very substantial increase in the assets of our National Opera.

I suggest, therefore, that the local representatives of the B.N.O.C. in the various towns which the company visits should open a subscription list to the public in their vicinity. Or, if for various reasons they feel it would be better not to do so, then it is up to each one of us individually to do our share towards supporting (until such time as opera in this country receives an annual grant from the State) an organization which is a National Company in the fullest sense of the word.

Yours truly,

Walsall.

R. B. RALPH (Junior).

Dancing in Germany to Savoy Bands.

DEAR SIR.—With the greatest pleasure I and a number of friends hear the famous Savoy Bands three times a week, and often so clearly that we can dance to the music.

We would be very glad if you could arrange dance music relayed from the Savoy Hotel twice a week from eleven o'clock till up to one o'clock in the night.

Yours faithfully,

Hamburg.

J. M.

Thought it was Paris.

DEAR SIR.—Possessing a 4-valve set, I invited a friend to my house recently. He had never before heard broadcasting on a loud-speaker and he was very interested when I told him I could get Paris quite plainly. I first switched on to London, and he was astonished at the results. I then said that I would switch over to Paris. I set my instrument to the longer wave-length and out came the clear strains of a band. The music came through even louder than London. As my friend seemed to doubt that this was coming from Paris, I told him that at the end of the item he would hear the announcer speaking in French. Imagine, therefore, my feeling of humiliation when the announcer remarked: "'XXX' High Power Station experimenting."

The setting of "XXX" in the close vicinity of the Paris wave-length had humbled my pride. However, I subsequently did get Paris and all was well.

Yours truly,

North Finchley.

WM. PENN.

PEOPLE IN THE PROGRAMMES

A Famous Russian Tenor to Broadcast.

M. VLADIMIR ROSING, the famous Russian tenor, is to broadcast from London on August 8th.

M. Rosing was born in Petrograd, and at the early age of twelve had quite decided as to the choice of his career. His father, a celebrated barrister, designed his son for the bar, and accordingly Rosing qualified at the University; but in 1912 all obstacles were overcome, and he made his debut at the Drama Musicale, in Petrograd, as Lensky in Tchaikovsky's opera, *Eugene Onegin*.

In 1913, he appeared at the Albert Hall, and in other concerts in London, with great success, and in 1914 was on his way to Vienna, where he had been engaged as one of the leading tenors in the "Hoff" opera—when war was declared.



1. M. Vladimir Rosing. 2. Mr. Herbert Howells. (Photo, Gordon Bryan.) 3. Air Vice-Marshal Sir William Sefton Brancker. 4. Mr. Lee Thistlethwaite. 5. Miss Gladys Palmer.

In 1915 he returned to Russia and joined the colours, but was exempted from military service and sent to join the Serbian Red Cross. He did valuable work all through the War, raising upwards of £5,000 for the Serbian and other Red Cross charities, and was decorated by the Serbian Crown Prince.

Over a Hundred Recitals.

IN the years 1918-20, he gave over one hundred recitals in London and in the provinces, and also in Paris, Belgium, and Berlin. In 1922 he went to the United States, where he won great success and popularity, touring in Canada and California, as well as New York and Boston, and other cities. At present he is occupied in the work of producing opera at the Eastman School of Music at Rochester, U.S.A.

Young Composer's Remarkable Record.

MR. HERBERT HOWELLS, whose music is to be broadcast from London on July 28th, is a young composer with a remarkable record. Born in Gloucestershire in 1892, he studied at the Royal College of Music, where he won an open scholarship in 1912.

The following year his "Maze in the Dorian Mode" was produced by Sir Richard Terry at Westminster Cathedral in Easter Week. Since then Mr. Howells has been a prolific composer, his most ambitious works being a Piano Concerto (produced at the Queen's Hall in 1914); "Lady Audrey's Suite"; a Piano Quartette in A Minor; "Rhapsodic Quintette for Clarinet and Strings," and "The Phantasy String Quartette."

His "Cadabour" will be performed for the first time on July 28th.

Mr. Howells is considered one of the most "English" of our composers, and there is a strong folk-song flavour in most of his work.

Programs in Air Transport.

DEVELOPMENTS in connection with aviation always form an interesting subject, and Air Vice-Marshal Sir W. Sefton Brancker's talk from London on Wednesday, July 30th, should be much appreciated by listeners. His subject will be "Progress in Air Transport."

Sir W. Sefton Brancker has always been devoted to flying and he has held many important posts at the Air Ministry.

He first flew as a military observer in India in 1910-11, and was appointed Director of Civil Aviation in 1922.

Remarkable Versatility.

ONE of the most versatile of wireless artists is Mr. Lee Thistlethwaite, who broadcasts from Manchester. Besides singing, he also plays the oboe, cor anglais, and oboe d'amour occasionally with the Hallé Orchestra.

Mr. Thistlethwaite began singing as a boy in a Burnley church choir; but he afterwards went to India as manager of a cotton mill. While there he became principal baritone at Madras Cathedral.

On his return to England he made his debut with the O'Mara Opera Co., at the Gaiety Theatre, Manchester. In 1921 he was chosen to sing the part of Valentine in Gounod's *Pavane* during the Manchester Operatic Festival Week.

Twelve operas have been produced in the Manchester Studio, in all of which Mr. Thistlethwaite sang the principal baritone parts.

A Well-known Wagnerian Singer.

A SINGER who is very popular with listeners is Miss Gladys Palmer. Her pleasing contralto voice is essentially a British product, as, apart from a few seasons when a schoolgirl in Paris, she has been trained entirely in England.

She considers that her early stage experience at the "Old Vic," and elsewhere, has been invaluable in helping her to attain the position she occupies with the British National Opera Company. Miss Palmer has proved her ability to hold her own among all the Wagnerian singers of to-day.

Walking 8,400 Miles.

A TALK well worth hearing will be given by Lieut. L. E. Wilson, from London on August 5th. His subject will be "Hints to Walkers," and as he has himself been for walking tours in some of the most out-of-the-way parts of the world, listeners are assured of an interesting talk.

During a visit to Africa, he made the remarkable journey through that country of 8,400 miles on foot, taking seventeen months to accomplish the journey.

Lieut. Wilson was actively connected with the Nature Study Exhibitions held in Australia.

WIRELESS PROGRAMME—SUNDAY (July 27th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

5.0.—Time Signal from Big Ben.

"Music in Strange Places."

DORIS VANE (Soprano).
CONSTANCE WILLIS (Contralto).
ROBERT NAYLOR (Tenor).
ANDREW SHANKS (Bass).
THE AUGMENTED WIRELESS ORCHESTRA.

Conducted by DAN GODFREY, *Jr.*
March, "Ethiopia Saluting the Colours"
Coleridge-Taylor

Soprano

"Santuzza's Song" ("Cavalleria Rusticana")
Marconi

The Orchestra.

Overture, "The Italians in Algeria" *Bouli*
Bass Recit. and Aria.

"O Star of Eve" ("Tannhäuser")
Wagner (11)

The Orchestra.

Suite, "Caucasian Sketches"
Tchaikovsky

Song Cycle for Quartette of Voices and Orchestra.

"In a Persian Garden" *Liza Lehmann*
The Orchestra.

Suite, "From the Samarian Islands" *Grieg*
Tenor Recit. and Aria.

"How Vain is Man" ("Judas Maccabaeus")
Handel (11)

The Orchestra.

Three Arabian Dances *Rimsky*
Contralto Songs.

Two Sea } "In Haven" } *Elgar (1)*
Pictures } "The Swimmer" }
The Orchestra.

Gopak *Moussorgsky*

Announcer: J. G. Broadbent.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30.—Anthem, "Save us, O Lord"
Burton (11)

Hymn No. 237 (A. and M.)
FATHER HERBERT VAUGHAN, D.D.,
Superior of the Catholic Missionary Society, Brondesbury Park.

"Ave Maria"
Soloist, EDWARD GOODING.

9.0.—First Appearance of the
"2LO" MILITARY BAND.

Conducted by DAN GODFREY, *Jr.*
REGINALD WHITHEAD (Bass).

"Marche Slave" *Tchaikovsky*
Overture, "Mignon" *Thomas*

Military Band.

Gavotte from "Mignon" *Thomas*
Extracts from the Ballet, "The Seasons"
Glazounov

Bass Songs.

"The Warwickshire Woomer" *James*
"Droop Not, Young Lover" *Handel*

Scherzo, "The Tears of the Green"
Shipley Douglas

Selection, "Aida" *Verdi*

10.0.—TIME SIGNAL FROM GREENWICH.

GENERAL NEWS BULLETIN and
WEATHER FORECAST. S.B. to all
Stations. Local News.

10.15.—Military Band.

Selection, "Morris England"
Edvard German

10.35.—Bass Songs.

"Devonshire Cream and Cider"
Sanderson (1)

"Why Shouldn't I?" *Russell (1)*

10.35.—Military Band.

Selection, "Reminiscences of Scotland"
Fred Godfrey

10.45.—Close down.

Announcer: C. A. Lewis.

BIRMINGHAM.

5.0-5.0. Light Classic Programme.

THE STATION PIANO TRIO.

HARRY FREEMAN (Violin).

THOMAS FREEMAN (Violoncello).

NIGEL DALLAWAY (Pianoforte).

ALICE VAUGHAN (Contralto).

JAMES HOWELL (Bass).

Trio.

Trio in B Flat, Op. 97 *Beethoven*
Contralto Songs.

"The Forge" *Debussy*
"Best Thou, My Darling" *Debussy*
"Love Eternal" *Debussy*

Cello Solo.

"Romance sans Paroles" *Fan Garen*
"Harlequinade" *Scores*

Bass Songs.

"My Son" *Del Rio*
"A War Song" *Elgar (1)*
Sonata for Violin and Piano *Durand*

Contralto Songs.

"Maytime" *Wolf*
"Secrecy" *Wolf*
"The Forsaken Maiden" *Wolf*

Violin Solo.

"Hondo Capriccioso" *Saint Saens*
Trio.

"Fantasia Trio in A Minor" *Ireland*
Announcer: C. J. Patterson.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.0. RELIGIOUS SERVICE.

Conducted by

The Rev. IGNATIUS JONES.

Relayed from

THE CONGREGATIONAL CHURCH,
Moseley Road.

8.30. Symphony Programme.

EMILY BROUGHTON (Soprano).

THE STATION SYMPHONY

ORCHESTRA.

Conducted by FRANK CANTELL.

Overture, "Echoes of Oasias" *Gade*
Soprano Song.

Aria, "With Verdure Clad" ("The Creation")
Haydn (11)

Symphony No. 1 in C *Haydn*
Soprano Song.

Aria, "On Mighty Poes" ("The Creation")
Haydn (11)

Orchestra.

Suite No. 2 "Peer Gynt" *Grieg*
Morceau, "Russian Boatman's Song"
Tchaikovsky

Selection, "Hérodiade" *Moussorgsky*

10.0.—NEWS and WEATHER FORECAST.
S.B. from London.

Local News.

10.20.—Close down.

Announcer: Percy Edgar.

BOURNEMOUTH.

5.0. THE LUTON RED CROSS PRIZE BAND.

Relayed from South Parade Pier, Southsea.

5.30. MAURICE COLE (Solo Pianoforte).

Sonata in D Minor, Op. 31, No. 2 *Beethoven*

5.45. Band.

Maurice Cole.

Fantasia-Improvisation in C Sharp

Minor *Chopin*
Ballade in G Minor *Chopin*

5.45. Band.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30. CHOIR OF THE CHURCH OF THE ANNUNCIATION.

Metat, "Cibavit Illos" *C. Tyte*

Hymn, "When the Loving Shepherd"
(Westminster Hymnal 59)

8.35.—The Rev. Father PERCIVAL TRIGGS,
Roman Catholic Church: Religious
Address.

8.45. Choir.

Hymn, "May Jesus Christ be Praised"
(Westminster Hymnal 59).

Metat, "Ave Verum" *F. Turner*

"Wagner Night."

WALTER HYDE (Tenor).

HAROLD WILLIAMS (Baritone).

THE WIRELESS AUGMENTED

ORCHESTRA.

Conductor, Capt. W. A. FEATHERSTONE.

REGINALD S. MOUAT (Solo Violin).

(All Songs with Orchestral Accompaniment.)

8.50. Orchestra.

"Song of the Rhine Maidens" ("Twilight of the Gods")

9.0. Walter Hyde.

"A Sword My Father Forsook Me" ("The Valkyrie")

"Spring Song" ("The Valkyrie")

9.10. Orchestra.

"Siegfried-Idyll"

9.20. Harold Williams.

"Gazing Around" ("Tannhäuser")

"Star of Eve" ("Tannhäuser")

9.30. Reginald S. Mouat.

"Dreams" (A Study for Tristan and Isolde)

9.35. Walter Hyde.

"Lohengrin's Narration" ("Lohengrin")

9.40. Orchestra.

Overture to "Tannhäuser"

10.0.—NEWS and WEATHER FORECAST.
S.B. from London. Local News.

10.10. Harold Williams.

Hans Sack's Monologues ("The Master-singers")

10.20. Orchestra.

"Entry of the Gods into Valhalla" ("Twilight of the Gods")

10.30. Walter Hyde.

"Lohengrin's Farewell"

10.35.—Close down.

Announcer: John H. Raymond.

CARDIFF.

5.0-5.30. WILLIAM LEWIS (Tenor).

IVY HERBERT (Solo Pianoforte).

PERCIVAL HODGSON (Solo Violin).

JOAN WILLIS (Solo Violoncello).

I. Pianoforte Solo.

"The Darkened Valley" *John Ireland*

"Chelsea Reach" *John Ireland*

II. Songs.

"O Flower of All the World" *Woodforde-Kinden (1)*

"My Lovely Celin" *Musurus (1)*

III. Violin Solo.

"Ave Maria" *Schubert*

"Rondino" *Beethoven-Kreisler*

IV. Song.

"Lend Me Your Aid" ("The Queen of Sheba") *Gunnod (1)*

V. Violoncello Solo.

Prelude *Bach*

Gavotte *Mohr—1763-1847*

Cantabile *Cesar Cui*

VI. Pianoforte Solo.

"A Hill Tune" *Arnold Bax*

No. 3 of "Four Tales," Op. 35. *Medtner*

Gopak *Moussorgsky*

VII. Songs.

"Annabel Lee" *Henry*

"She is Far From the Land" *Lambert*

VIII. Violin Solo.

"Scherzo Melancholicus" *Tchaikovsky*

"Hungarian Dance" *Rachmaninoff*

Announcer: C. H. King.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 191.

WIRELESS PROGRAMME—SUNDAY (July 27th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

8.40. Light Orchestral Evening.

THE STATION SYMPHONY ORCHESTRA.

Conductor, WARWICK BRAITHWAITE.

Vocalist, NORAH DELMARR (Soprano).

I. Overture, "Hebrides" .. Mendelssohn

II. "Moment Musical" .. Schubert

III. Suite, "The Tempest" .. German

IV. Songs, Selected.

V. "Séjour d'Amour" .. Elgar

"Song of the Handers on the Volga" .. arr. Glasgow

Intermezzo and Barcarolle .. Offenbach

Gavotte from "Mignon" .. Thomas

Prelude from Act III, "Lohengrin" .. Wagner

10.0.—NEWS and WEATHER FORECAST.

S.B. from London. Local News.

10.15.—Close down.

Announcer: E. R. Appleton.

MANCHESTER.

2.0. ST. JOHN'S (WILAST).

WESLEYAN PRIZE CHOIR.

Conductor, J. F. EDWARDS.

DAISY KING (Soprano).

ALICE DOBB (Contralto).

J. M. TAYLOR (Tenor).

FRANK RUSHTON (Baritone).

PETER MUSCANT (Solo Violoncello).

Choir.

Closes—

"The Revel of the Leaves" .. G. A. Fennie (2)

"At Break o' Day" .. T. Hopkin Evans

Daisy King.

"Far from My Heavenly Home" .. Alida A. Needham (31)

J. M. Taylor.

"When I Survey the Wondrous Cross" .. R. H. Wilson (24)

Choir.

Anthems—

"The Lord Shall Come" .. T. Price

Cello Solo.

"Ave Maria" .. Schubert

"Hymn Kati" .. Hubay

Scherzo .. D. van den Bosch

Choir.

Glee, "Evening and Morning" .. Sir H. Oakley (2)

Anthem, "The Day is Past and Over" .. J. M. Taylor

Alice Dobb.

Nearer, My God, to Thee" .. Lewis Carey (1)

Frank Rushton.

"The Windmill" .. H. H. Nelson

Choir.

Anthems—

"Trembling Soul" .. Isidore

"The Lord is My Light" .. N. Smith

Cello Solo.

"Kol Nidrei" .. Max Bruch

"Arlequin" .. Pepper

"Tarantella" ..

Choir.

Anthems—

"Hark, Hark, My Soul" .. H. H. Shelley (2)

"Sun of My Soul" .. N. Smith

Chorus, "Worthy is the Lamb" .. Handel

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

5.0-8.30. J. M. TAYLOR (Tenor).

"Lead, Kindly Light" .. D. Pugh Evans (11)

S. G. HONEY: Talk to Young Folk.

J. M. Taylor.

"Comrade" .. Lewis Barnes (6)

THE RADIO MILITARY BAND.

Conductor, HARRY MORTIMER.

DOROTHY CLARK (Contralto).

Band.

8.40. "Marche Romaine" .. Gounod

Serenade, "Sizibetta" .. Alan

Selection, "La Toca" .. Puccini

9.10.—Hymn, "O Thou Who Camest from Above" (Wes. Meth. No. 588).

The Rev. E. MILNER-SWIFT, of St. James', Warrington: Religious Address.

Hymn, "From Every Stormy Wind that Blows" (Wes. Meth. No. 702).

Dorothy Clark.

"Lullaby" .. Keel (14)

"A Song of Thanksgiving" .. Allison (1)

Band.

Overture, "Festival" .. Leutner

Suite, "Mascara" .. Lacombe

10.0.—NEWS and WEATHER FORECAST.

S.B. from London. Local News.

10.10. Dorothy Clark.

"There is a Green Hill" .. Gounod (11)

"Agnus Dei" .. Beethoven

10.20. Band.

"The Voice of the Bells" .. Wagner

Selection, "Lohengrin" ..

10.30.—Close down.

Announcer: H. B. Brennan.

NEWCASTLE

3.0-5.0.—Programme S.B. from London.

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

5.30. "SNO" CHORAL SOCIETY OCTETTE.

Hymn, "Our Blest Redeemer" (A. and M. 207)

8.35.—The Rev. P. G. GODDARD, Vicar of St. Paul's: Religious Address.

8.50. Octet.

Hymn, "O Day of Rest and Gladness" (A. and M. 36)

8.55. Symphony Concert.

THE STATION SYMPHONY ORCHESTRA.

Conductor, WILLIAM A. CROSSE.

Symphony No. 17—Allegro .. Haydn

BEATRICE PARAMOR (Soprano).

"Ah, fors a lui" .. Verdi

ROBERT STRANGEWAYS (Baritone).

"To Lucasta on Going to the Wars" .. Parry (11)

"To Althea from Prison" ..

Orchestra.

Symphony No. 17—Adagio and Minuetto .. Haydn

Beatrice Paramor.

"The Vain Suit" .. Brahms

"It Was a Lover" .. Coates (1)

Robert StrangeWAYS.

"Don Juan's Serenade" .. Tchaikovsky (1)

"The Sea Gipsy" .. Handel (1)

10.0.—NEWS and WEATHER FORECAST.

S.B. from London. Local News.

10.15. Orchestra.

Symphony No. 17—Finale .. Haydn

Overture, "Rienzi" .. Wagner (6)

10.30.—Close down.

Announcer: W. M. Shewen.

ABERDEEN

3.0. DOROTHY CHALMERS (Solo Violin).

Hymn to the Sun .. Bruckner

"La Prière" .. Couperin-Kreider

Andante .. Mendelssohn

2.15. RICHARD Y. BELL (Tenor).

"How Lovely are Thy Dwellings" .. Little (1)

"If With All Your Hearts" .. Mendelssohn

2.25. WILLIAM HARKINS (Solo Clarinet).

Solo .. German

3.35. MARIE SUTHERLAND (Solo Pianoforte).

Prelude in F Minor .. Muscovsky

Weihnachten .. Tchaikovsky

Duetto .. (Op. 35) .. Mendelssohn

Serenade ..

Nocturne in A Flat .. Chopin

Phantasie in C Minor .. Mozart

4.5. Richard Y. Bell.

"Ye That are Weary" .. Kane (12)

"Lend Me Your Aid" .. Gounod (12)

4.15. Dorothy Chalmers.

"In an Eastern Garden" .. London Ronald

Lieders .. Kreider

Melodie .. Gluck

Preludium and Allegro .. Paganini

4.30. William Harkins.

Andante and Allegro from Concerto for Clarinet .. Mozart

4.40. Richard Y. Bell.

"Where'er You Walk" .. Handel

"Thank God for You" .. Ashton

4.50. Dorothy Chalmers.

"Sérénade Espagnole" .. Chaminade (5)

Canzonetta .. D'Ambrosio

Rondino .. Beethoven-Kreider

5.0-5.30.—CHILDREN'S CORNER. S.B. from Glasgow.

8.30. CHURCH SERVICE,

relayed from

NORTH U. P. CHURCH.

Minister: The Rev. S. IVAN BELL,

of Bon-Accord Congregational Church.

9.30. THE WIRELESS QUARTETTE.

Quartette in A Major .. Beethoven (14)

10.0.—NEWS and WEATHER FORECAST.

S.B. from London. Local News.

10.15. Quartette.

Romance in C .. Sibelius

"In the Silence of Night" .. Rachmaninoff

10.30.—Close down.

Announcer: H. J. McKee.

GLASGOW

ALLAN MORTON (Bass).

MARY FERRIER (Soprano).

THE WIRELESS QUARTETTE.

Quartette.

3.0. Overture, "Café of Bagdad" .. Beethoven

Selection, "Marian" .. Massenet

3.20. Allan Morton.

"Myself When Young" .. L. Lehmann

"Ombra mai fu" .. Handel

3.30. Quartette.

Suite, "Lakmé" .. Debussy

3.45. Mary Ferrier.

"Losing a pin care" .. Handel

"O Sheep, Why Dost Thou Leave Me?" ..

Quartette.

3.55. Selection, "Mefistofele" .. Boito

4.10. Allan Morton.

"Birds in the High Hall Garden" .. Somerhall (1)

"Star of Eve" .. Wagner (1)

4.20. Quartette.

Suite, "Hiawatha" .. Cederberg-Taylor

4.35. Mary Ferrier.

"Ah! Lo So" ("The Magic Flute") .. Mozart

"Solweig's Song" .. Grieg

4.45. Quartette.

"Three Hungarian Dances" .. Brahms

5.0-5.30.—CHILDREN'S CORNER. S.B. in all Stations.

F. E. DOBIE (Baritone).

ANDREW TEMPLETON

(Solo Violoncello).

"580'S" PSALMODY QUARTETTE.

8.30. Quartette.

Psalms 23 (Tune: "Wiltshire," No. 196).

8.35.—The Rev. DAVID FORFAR, M.A., of

Sidney Place United Free Church, Dennis-

town. Religious Address.

8.50. Quartette.

Paraphrase 41 (Tune: "St. Stephen,"

No. 118).

8.55. Andrew Templeton.

Nocturne .. Chopin

Scherzo .. Van Genn

9.5. F. E. Dobie.

"The Slave's Dream" .. Thackeray

"Song of the Torrent" .. Mullinson

9.15. Andrew Templeton.

Serenade .. F. Herbert (11)

Vito .. Pepper

9.25. F. E. Dobie.

"Benediction" .. Tchaikovsky

"Song of the Volga Boatmen" .. Koenen

9.35. Andrew Templeton.

"Réverie" .. Dunkler

"Tarantella" ..

9.45. F. E. Dobie.

"If Stubborn Men" .. Holby (13)

"Reverie, Timotheus Crisis" .. Handel

10.0.—NEWS and WEATHER FORECAST.

S.B. from London. Local News.

10.15.—Close down.

Announcer: Herbert A. Carrother.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 172.

WIRELESS PROGRAMME—MONDAY (July 28th.)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

LONDON.

4.0-5.0.—Time Signal from Greenwich. Concert: The "ELO" Trio and Mary Hamlin (Soprano). "Seaside versus Country," by Yvonne Cloud. A Poetry Reading by Arthur Mainprize.

5.0-6.45.—CHILDREN'S CORNER: "Piano Synopses by Uncle Ragum." Sabo Story—"The Limpet," by R. W. Lewis. "Treasure Island," Chapter 24, Part 1, by Robert Louis Stevenson.

7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*

Mr. A. R. WALBROOK on "Some Interior Decoration Problems." *S.B. to other Stations.*

Local News.

7.30-8.0.—Interval.

8.0.—Dance Music by the SELMA FOUR.

8.50.—"From My Window," by Philémon.

9.0. Hours with Living British Composers.

ANNE THURFIELD (Soprano).
KEITH FALKNER (Baritone).
GORDON BRYAN (Solo Pianoforte).
THE SPENCER DYKE STRING QUARTETTE
(SPENCER DYKE, E. EDMUNSON, PATTERSON PARKER, and the COMPOSER).

Slow Movement from Piano Quartet (Op. 21) (14)
Soprano Song.

Gavotte.

"O My Dear Hart."

Girl's Song.

(Accompanied by the Composer.)

Pianoforte Solo.

"Procession."

"Street Dancer."

"Gadabout" (First Performance).

Baritone Songs.

"The Mugger's Song" (1)

"The Restful Branches" (14)

"Molly O" (14)

(Accompanied by the Composer.)

String Quartette.

"Lady Andree's Suite" (Op. 19) (2)

(a) "The Four Sleepy Gillywags' Dance"

(b) "The Little Girl and the Old Shop-herd"; (c) "The Old Shopherd's Tale."

10.0.—TIME SIGNAL FROM GREENWICH,

2ND GENERAL NEWS BULLETIN

and WEATHER FORECAST. *S.B. to all Stations.*

Topical Talk.

Local News.

10.30.—THE SAVOY ORPHEANS and THE

SAVOY HAVANA BANDS, relayed

from the Savoy Hotel. *S.B. to all Stations.*

11.30.—Close down.

Announcer: J. B. Dodgson.

BIRMINGHAM.

3.30-4.30.—Lozells Picture House Orchestra. Directed by Paul Rimmer. Beatrice Beraford (Soprano).

5.0-5.30.—WOMEN'S CORNER—Sydney Rogers, F.R.S.E., "Topical Horticultural Hints."

5.30-5.35.—Agricultural Weather Forecast.

5.35-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Tynes' Corner: Uncle Felix on

"Naval History."

7.0.—NEWS and WEATHER FORECAST,

S.B. from London.

Dr. J. RATCLIFFE on "Sedgegrave Manor,

the Home of George Washington's Ancestors."

Local News.

7.30-8.0.—Interval.

Miscellaneous Programme.

SYDNEY COLTHAM (Tenor)

EDGAR WHEATLEY (Solo Violin)

CHARLES PENROSE (Entertainer)

NICKEL DALLAWAY (Solo Pianoforte)

Pianoforte Solo.

Black Note Study } Chopin

Polonaise in C Sharp Minor } Debussy

Tenor Songs.

Azael's Song from "L'Enfant Prodigue" } Debussy

"Silent Noon" } Vaughan Williams

"Una furtiva Lagrima" } Donizetti

Violin Solo.

Fugue Tartini-Kreider

Rondo Mozart-Kreider

Entertainer.

Laughteritis—

"The Laughing Monk" } Billie

"Felix Keeps on Laughing" } Grey

Pianoforte Solo.

Paraphrase, "Rigoletto" Verdi-Liszt

Tenor Songs.

"Devotion" } Haydn Wood

"It Is Only a Tiny Garden" } Nightingale (8)

"Unpin the Rose" } Gulliland (23)

"A Garden in Brittany" } Violin Solo.

Sonata in A Walker

Entertainer.

Laughteritis—

"The Laughing Widow" } Billie Grey

"There's Life in the Old Dog Yet" } Grey

10.0.—NEWS and WEATHER FORECAST,

S.B. from London.

Topical Talk.

Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.

Announcer: J. C. Paterson.

BOURNEMOUTH.

3.45-5.15.—Ethel Rowland (Solo Pianoforte).
THE ROYAL BATH HOTEL DANCE ORCHESTRA, relayed from King's Hall Rooms. (Musical Director, DAVID S. LIFT.) T. W. Burroughs (Baritone). Talks to Women: Grace Addison, M.A., on "Two More Famous Women of the 18th Century."

6.15-6.15.—CHILDREN'S CORNER.

6.15-6.45.—Scholar's Half-Hour: Miss M. R. Dacome, M.A., on "Outdoor History—Churches."

7.0.—NEWS and WEATHER FORECAST,

S.B. from London.

Miss MAY GOHLIKE on "A Glimpse of Old Serbia."

Local News.

7.30-8.15.—Interval.

Bournemouth Municipal Orchestra Night.

THE BOURNEMOUTH MUNICIPAL ORCHESTRA.

Relayed from the Winter Gardens.

Conductor: Sir HAN GODFREY.

THE NOMAD MALE VOICE PARTY.

8.15. Orchestra.

Ceremonial March, "Le Prophète" Meyerbeer

Overture, "William Tell" Rossini

Male Voice Party.

Chorus, "Is This Hour of Softened Splendour" Puccini (2)

8.30. Orchestra.

Introduction and Dance of the Hours—"La Coccinella" Puccini

8.45. Male Voice Party.

Chorus, "Boy in Blue" H. G. Lovell (2)

8.50. Orchestra.

Selection, "La Bohème" Puccini

9.0. Male Voice Party.

Chorus, "Hail a Derry Dango" C. Wood

Duet, "Watchman, What of the Night?" Sargeant (1)

Chorus, "Little Tommy" Mace (2)

Quartette, "Song of the Jolly Roger" Cardish (2)

Chorus, "Alee, Where Art Thou?" Asher (2)

Trio, "The Wreath" (9)

Chorus, "A Catastrophe" N. B. Sprague (2)

Chorus, "John Peel" art. Fletcher (2)

9.25. Orchestra.

Ballet Music, "Faust" Gounod

9.45. Male Voice Party.
Chorus, "The Long Day Closes" Sullivan (2)

9.50. Orchestra.
Entr'acte, "The Jewels of the Madonna" Wolff-Perrari

10.0.—NEWS and WEATHER FORECAST, *S.B. from London.*

Topical Talk.

Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.

Announcer: John H. Raymond.

CARDIFF.

3.0-4.0.—The Station Trio: Ruby Hargrave (Mezzo Soprano).

4.0-4.45.—The Carlton Orchestra, relayed from the Carlton Restaurant.

5.0-5.45.—"5WA'S" "FIVE O'CLOCKS": Ruth Parry Evans (Mezzo-Soprano).

Talks to Women. Weather Forecast.

5.45-6.30.—CHILDREN'S CORNER.

6.30-6.45.—"Style of Famous Writers" (1), by Guy Pocock.

7.0.—NEWS and WEATHER FORECAST,

S.B. from London.

Lt.-Col. C. WEAVER PRICE, M.C., on "Rocks."

Local News.

7.30-7.50.—Interval.

Band of the Royal Tanks Corps.

(By Permission of Col.-Commandant T. C. Madie, D.S.O.)

Conductor, W. J. GIBSON.

Vocalist, WALTER HYDE (Tenor).

7.50.—Overture, "The Arcadians" arr. Wood

(On Themes from the Musical Play by Monty Python and Talbot.)

"Petite Suite de Concert" Coleridge-Taylor

(I) "La Caprice de Nanette"; (II) "Demande et Réponse"; (III) "Un Sonnet d'Amour"; (IV) "La Tarentelle Frétilleante."

8.15. Walter Hyde.

"Kishka's Galley" arr. Kennedy-Fraser

"Sea Reivers" (1)

8.25.—Japanese Mazurka, "La Mousmé" Gounod

Descriptive Piece, "The Parade of the Tin Soldiers" Lloyd

Selection from "The Last Waltz" Strauss (2)

Intermezzo, "Canterbury Chimes" Ancliffe (1)

8.50. Walter Hyde.

"So Fare Thee Well" Collier

"I Love Thee" Grieg

9.0.—Ballet Music Lugon

(I) "Czardas"; (II) "Valse Lente"; (III) "Scène"; (IV) "Mazurka"; (V) "Marche Russe."

9.15. Walter Hyde.

"Harp of the Woodland" Easthope Martin (5)

"Eleanore" Coleridge-Taylor (11)

9.25.—Mr. J. W. SCOTT, University of South Wales, on "Home Crofting."

9.35.—Vocalists, "Wood Nymphs" Coates

Morris Dance, "Skipton Rig" Holliday

Fantasia on Students' Songs arr. Douglas

10.0.—NEWS and WEATHER FORECAST,

S.B. from London.

Topical Talk.

Local News.

10.30.—THE SAVOY BANDS. *S.B. from London.*

11.30.—Close down.

Announcer: W. N. Settle.

MANCHESTER.

2.30-3.0.—WOMEN'S HALF HOUR: Estelle Bridgford (Soprano).

3.15-5.0.—THE FODEN'S MOTOR WORKS BAND, relayed from the Municipal Gardens, Southport. Conductor, T. HYNES.

5.45-6.0.—Children's Letters.

6.0-6.30.—CHILDREN'S CORNER.

6.30-6.55.—Chats with the Older Children.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 191.

WIRELESS PROGRAMME—MONDAY (July 28th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.
Mr. HERBERT BURY, B.A. (Oceal), on "The Common Housefly and its Brains."

Local News.

7.30-7.50.—W. F. BLETCHER, Examiner in Spanish to the U.L.C.I. Spanish Talk.

7.50-8.0.—Interval.

8.0.—Fourth Concert of English Music

by the
"2ZY" OPERA CHORUS
Musical Director, SAM H. WHITTAKER.
Notes by J. F. RUSSELL.
At the Piano, HERBERT FOX.

Glee.

"Amidst the Myrtles" J. Battishill (11)

"Red Cross Knight" J. W. Callcott (11)

"Come Follow Me" Wm. Hainley (11)

"See the Chariot at Hand" Wm. Hainley (11)

"Hark! the Curfew's Solenn Sound" T. Atwood (11)

"Come, Let Us Join" Wm. Hainley (11)

ELSIE BOARDMAN (Contralto).

"Returns, O My Love" L. Bodwell

"Fair Sally" Greene

POWELL JACKSON (Tenor).

"Tom Bowling" Duden

"Blow High, Blow Low" Duden

LEE THISTLETHWAITE (Baritone).

"Madamina" Leporello's Song from "Don Giovanni" Mozart (11)

Chorus.

"Breath of the Brier" Z. Whittaker (11)

"Strikes the Lyre" F. Cooke (11)

"Chough and Crow" Sir H.E. Bishop (11)

"Stay, Prithvi, Stay" Sir H.E. Bishop (11)

Elsie Boardman.

"O Willow, Willow" Anon.

"Good Morrow, Good Joy" Anon.

"A Pibroch" (Old Melody, c. 1770) Powell Jackson.

"Tell Her I'll Love Her" Wm. Shield

"The Thru" Wm. Shield

"Flocks are Sporting" Covey

Lee Thistlethwaite.

"The Sea Gipsy" Michael Head (1)

"Captain Stratton's Fancy" Peter Warlock, words by Maxfield

"The Sword of Ferrara" F. F. Bullard

Chorus.

"Bells of St. Michael's Tower" W. Kuyell (11)

"Come, See What Pleasures" J. Elliott (11)

"Lo! the Early Beam" Bulle (11)

"Winds That Waft" Wallace (11)

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Topical Talk.

Local News.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

Announcer: H. B. Brennan.

NEWCASTLE.

3.45-4.45.—Concert: Peggy Campbell (Solo Pianoforte), Edith Storey (Contralto), Jack Boddies (Solo Euphonium).

4.45-5.15.—WOMEN'S HALF-HOUR: Weekly News Letter. Annie H. Ross on "North Country Love."

5.15-6.0.—CHILDREN'S CORNER: Songs and Stories.

6.0-6.30.—Scholars' Half-Hour: Mr. A. Rae, M.A.

7.0.—NEWS and WEATHER FORECAST. S.B. from London.

Mr. LESLIE M. LEVER on "Scenes from Chinese Life."

Local News.

7.30-8.0.—Interval.

Popular Evening.

8.0. SID PUGH'S QUARTETTE PARTY. Quartette, "Simple Simon" Macey (11)

KATHLEEN HUTTON (Soprano).

"Happy Summer Song" Kahn (8)

JESSIE BISHOP (Solo Pianoforte).

"Humoresque" Bachman

WILL JONES (Baritone).

"Sweet as Her Roofs" Cowen (5)

Kathleen Hutton and Isabel Summers

Duet, "Still as the Night" Thomas (2)

THE STATION ORCHESTRA

Conductor, WILLIAM A. CROSSE

March, "Distant Greeting" Daring

Overture, "Haydn" Auber

Quartette.

"The Long Day Closes" Hutton (11)

ISABEL SUMMERS.

"Hosobud" F. Drummond (5)

SID PUGH (Tenor).

"Hindoo Song" Bembury

"Despair" Kathleen Hutton and Will Jones.

Duet, "The Maiden in Grey" Burnicott (1)

Kathleen Hutton.

"Songs My Mother Taught Me" Denial

Orchestra.

"A Children's Suite" Ansell

(a) "Punchinello"; (b) "Musical Box";

(c) "Box of Soldiers"; (d) "Story

Book"; (e) "Fairy Doll" Jessie Bishop.

"Rakoczy March" Lenz

Sid Pugh.

"Golden Mean" Bolt

Isabel Summers.

"My Prayer" Squire (1)

Will Jones.

"Spent the Plough" Martin (5)

Quartette.

"Sleep, Gentle Lady" Bishop (2)

Orchestra.

Selection, "Toto" Joyce and Morgan

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Topical Talk.

Local News.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

Announcer: C. K. Parsons.

ABERDEEN.

3.0-5.0.—Dance Afternoon by The Wireless Quartette. Feminine Topics. Funderick

J. Barnett (Baritone).

6.0-6.30.—CHILDREN'S CORNER.

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Mr. A. R. WALBROOK. S.B. from London.

Local News.

7.30-8.0.—Interval.

8.0.—Girl Guides' News Bulletin. Boy Scouts' News Bulletin.

Everybody's Programme.

SILVIO SIDELI (Baritone).

UNITED SERVICES CLUB

ORCHESTRA.

Conductor, JOHANN BLAZER.

Orchestra.

8.30. March, "Old Comrades" Tait

Overture, "Fingal's Cave" Mendelssohn

8.45. Silvio Sidel.

"Sometimes in My Dreams" D'Hardolot

WAVE-LENGTHS AND CALL SIGNS.

ABERDEEN (2BD)	-	495 Metres
BIRMINGHAM (5IT)	-	475 "
GLASGOW (5SC)	-	420 "
NEWCASTLE (5NO)	-	400 "
BOURNEMOUTH (6BM)	-	385 "
MANCHESTER (2ZY)	-	375 "
LONDON (2LO)	-	365 "
CARDIFF (5WA)	-	351 "
PLYMOUTH (5PY)	-	335 "
EDINBURGH (2EH)	-	325 "
LIVERPOOL (6LV)	-	318 "
SHEFFIELD (6FL)	-	303 "
LEDS	-	346 "
BRADFORD (2LS)	-	310 "

8.50. Orchestra.

Ballet Music from "Faust" Grand

9.5. Silvio Sidel.

"Obstinatou" De Fontenailles

9.10. Orchestra.

Adagio, Allegro and Menuet from Sym-

phony No. 2 Haydn

9.30. Silvio Sidel.

"Ochi Ridenti" Ranza

"L'Ultima Canzone" Patti

9.40. Orchestra.

Selection, "The Thistle" Myddleton

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Topical Talk.

Local News.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

Announcer: A. M. Shinnie.

GLASGOW.

3.30-4.30.—The Wireless Quartette and Betty G. Reid (Contralto).

4.45-5.15.—TOPICS FOR WOMEN: Topical Afternoon.

Mr. Kersley Holmes on "Local Tramps."

5.15-6.0.—CHILDREN'S CORNER. Letter

Competition Results.

6.0-6.5.—Weather Forecast for Farmers.

7.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Mr. A. R. WALBROOK. S.B. from London.

Local News.

7.30-8.0.—Interval.

8.0.—Mr. DUNCAN MCKINLAY, A.C.I.S., on "Cocoa Beans and Chocolate."

Popular Night.

CRUE DAVIDSON (Contralto).

ELDER CUNNINGHAM (Rosa Baritone).

THE STATION ORCHESTRA.

Conducted by ISAAC LOSOWSKY.

"Music can noble hints impart,

Legendary, kindly love,

With unsuspected eloquence can move

And manage all the man with secret art."

Addison

8.10. Orchestra.

Overture, "Mignon" Thomas

Selection, "The Grand Duchess" Offenbach

8.35. Crue Davidson.

"Homing" T. del Riego

"Fairy Tales of Ireland" Eric Coates

8.45. Orchestra.

Suite, "Spanish Ballet Music" Desormez

8.55. Elder Cunningham.

"Awake" H. B. Pether (7)

"Mendin' Roadways" Eric Coates

9.5. Orchestra.

Entr'acte, "In a Persian Market" Ketelbey

9.10. Crue Davidson.

"Auld Robin Gray" Traditional

"Callin' Mervin" Traditional

9.20. Orchestra.

Scotch Selection, "The Thistle" Myddleton

9.35. Elder Cunningham.

"When the Swallows Homeward Fly" M. V. White

"Maids, My Girl" G. Ashen

9.45. Orchestra.

Concert Waltz, "Die Hydropaten" Gangl (6)

9.55. Crue Davidson.

"The Fuchsia Tree" R. Quilter

"Sunshine Town" Squire (1)

10.0.—NEWS and WEATHER FORECAST.

S.B. from London.

Topical Talk.

Local News.

10.30.—THE SAVOY BANDS. S.B. from London.

11.30.—Close down.

Announcer: Mungo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 153.

WIRELESS PROGRAMME—TUESDAY (July 29th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON.

- 1.0-2.0.—Time Signal from Big Ben. Concert: the "2LO" Trio and J. Barry (Baritone).
 4.0-5.0.—Time Signal from Greenwich. "Books Worth Reading," by Jenny Wren. Organ and Orchestral Music, relayed from the Shepherd's Bush Pavilion. "Refrigerators," by Elsie M. Sprott.
 5.0-6.45.—CHILDREN'S CORNER. "The Golden Age of Sailing Ships," by W. J. Bassett Lowke. Songs by E. Nichol (Tenor).
 6.45.—An Appeal by Lady Horner on behalf of the Westminster Maternity Centres.
 7.0.—TIME SIGNAL FROM BIG BEN, 1ST GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
 A FRENCH TALK under the auspices of L'Institut Français. "De la Prononciation du Français." *S.B. to all Stations.* Local News.
 7.30-8.0.—Interval.

- 8.0. "Comic Opera" Night.
 MAY BLYTH (Soprano).
 KEIGHLEY DUNN (Baritone).
 W. H. OWEN (In Recital).
 THE WIRELESS ORCHESTRA.
 Conducted by DAN GODFREY, Junr.
 Selection, "Dorothy" *Cellier*.
 Selection, "The Belle of New York" *Kerker*.

- Soprano Songs:
 Boho Song ("Grand Duchess") *Offenbach*.
 "Be Wise in Time" ("Dorothy") *Cellier*.
 Recitals:
 "Queen Mab Speech" *Shakespeare*.
 "Ardy Byrne" *F. Longbridge*.
 Baritone Songs:
 "Drinking Song" ("The Rose of Persia") *Sullivan*.
 "Come to the Ball" ("The Quaker Girl") *Munckton*.
 Orchestra:
 Selection, "The Little Niche" *Messager*.
 Ballet, "La Boutique Fantasque" *Roquiart-Respighi*.

- Soprano Songs:
 "The Amorous Gold Fish" ("The Gloster") *Sidney Jones*.
 "Teach Me How to Love" ("The Belle of New York") *Kerker*.
 Orchestra:
 Love Dance ("Madame Sherry") *Houshna* (6).
 Selection, "Les Clanches de Corneville" *Planquette* (15).

- 10.0.—TIME SIGNAL FROM GREENWICH. 2ND GENERAL NEWS BULLETIN and WEATHER FORECAST. *S.B. to all Stations.*
 Prof. A. J. IRELAND, on Episodes in the History of England—"The Spanish Armada." *S.B. to all Stations.* Local News.

- 10.30. Baritone Songs:
 "I Love You, Ma Cherie" *Leo Fall*.
 "Gipsy Song" ("Gipsy Love") *Leo Fall*.
 Serenade from "Madame Pompadour" *Leo Fall*.
 Recital:
 "In Hyde Park" *Orchestra*.
 Selection, "La Poupée" *Audran* (7).
 11.0.—Close down.
 Announcer: J. G. Broadbent.

BIRMINGHAM.

- 3.30-4.30.—Station Piano Quintette: Directed by Frank Cantell.
 6.0-6.30.—WOMEN'S CORNER: Marjorie Howard (Soprano), Norah Tarrant (Contralto), Anne Arnold (Mezzo-Soprano), Doris Wainwright (Piano).
 5.30-5.35.—Agricultural Weather Forecast.

- 5.35-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—"Teens' Corner": T. Howard Rogers, F.R.M.S., of the Natural History and Philosophical Society, on "Life of the Seahorse."
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 FRENCH TALK. *S.B. from London.* Local News.
 7.30-8.0.—Interval.

Popular Programmes.

- 8.0. THE STATION ORCHESTRA.
 AMY CARTER (Contralto).
 INGRAM BENNING (Tenor).
 AERBUT PAERKS (Entertainer).
 Orchestra:
 Overture, "First Overture" *Keler-Bain* (6).
 Marche, "Phantom Melody" *Keterberg*.
 Contralto Songs:
 "A Summer Night" *Garing Thomas*.
 "Land of Roses" *del Ringo*.
 Orchestra:
 Selection, "Cavalleria Rusticana" *Macagnoli*.
 Tenor Songs:
 "Eleanore" *Cateridge-Taylor* (11).
 "An Evening Song" *Blumenthal*.
 8.45.—A few words by Aerbut Paerks.
 9.0. Orchestra:
 Selection, "The Dollar Princess" *Fall*.
 Contralto Songs:
 "Three Green Banquets" *D'Hardelot*.
 "Lover's Curse" *Herbert Hughes* (1).
 Orchestra:
 Waltz, "The Chocolate Soldier" *Strauss* (6).
 Tenor Songs:
 "If I Can Live" *Stephenson*.
 "So We'll Go No More a-Roving" *M. Valerie White* (11).

- 9.30. Orchestra:
 Selection, "Rigoletto" *Ferdi*.
 Overture, "Crown Diamonds" *Huber*.
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Prof. A. J. IRELAND. *S.B. from London.* Local News.
 10.30. Orchestra:
 Suite, "Sylvan Scenes" *Fletcher*.
 Ballet Music, "William Tell" *Rossini*.
 11.0.—Close down.
 Announcer: J. C. Paterson.

BOURNEMOUTH.

- 3.45-5.15.—The "6BM" Trio: Reginald B. Mount (Violin), Thomas Illingworth (Cello), Arthur Marston (Pianoforte).
 Edythe Kitch (Soprano). Talks to Women: Walter Butler on "Lives of Poets—Byron."
 5.15-6.15.—CHILDREN'S CORNER.
 6.15-6.45.—Scholars' Half-Hour: John Adams, A.R.C.A., on "Modern English Craft Work."
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 FRENCH TALK. *S.B. from London.* Local News.
 7.30-8.30.—Interval.

Some Curious Instrumentation.

- THE WIRELESS ORCHESTRA.
 Conductor:
 Capt. W. A. FEATHERSTONE.
 ETHEL MARSH (Mezzo-Soprano).
 8.30.—Octette, Op. 32 *Liodoff*.
 (For Piccolo, 2 Flutes, 3 Clarinets, Harp and Campanelli).
 8.45. Ethel Marsh:
 "Ave Maria" *Bach-Gounod*.
 "O Lovely Night" *London-Ronald* (5).
 9.0.—Septette, Op. 67 *Saint-Saens*.
 (Trumpet, Strings and Piano).
 9.10.—Toy Symphony, Op. 62 *Rumberg*.
 (Quail, Cuckoo, Nightingale, Toy Trumpets, Triangle, Bells, Battle, Drum, Strings, Piano).
 9.25. Ethel Marsh:
 "Let Me Dream Again" *Sullivan* (1).
 "Softly Awakes My Heart" *Saint-Saens*.
 9.35.—"Trio" (Humorous) *Lutorn*.
 (For Piccolo, Guitar and Trombone).
 9.50.—Thema and Variations *Kreppach*.
 (For Tin Whistle and Piano).

- 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Prof. A. J. IRELAND. *S.B. from London.* Local News.
 10.30.—Septette, Op. 24 *Vincent D'Indy*.
 (For Trumpet, Strings and Piano).
 10.45.—Toy Symphony *Haydn*.
 (Cuckoo, Nightingale, Trumpet, Triangle, Drum, Violins and String Bass).
 11.0.—Mr. MAURICE E. MUSSCHE, of Lisbon: Talk in Portuguese to the Wireless Amateurs of Portugal.
 11.5.—Close down.
 Announcer: John H. Raymond.

CARDIFF.

- 3.0-4.0.—Falkman and his Orchestra, relayed from the Capitol Cinema.
 5.0-5.45.—"SWA'S" "FIVE O'CLOCKS": Lilian Matthews (Elocutionist). Talks to Women.
 5.45-6.30.—CHILDREN'S CORNER.
 6.30-6.45.—"How to Speak French."
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 FRENCH TALK. *S.B. from London.* Local News.
 7.25.—Mr. RICHARD TRESEDER, F.R.H.S., on "Gardening."
 7.35-8.0.—Interval.
 "THE VALVE SET" CONCERT PARTY.
 8.0.—We Tune in.
 8.5.—High and Low Tension will function.
 9.0.—The set oscillates.
 9.20.—The Mirth Condenser will function.
 9.30.—High Tension again in evidence.
 9.40.—A little more reaction is used.
 9.50.—Whereby further howling is caused.
 9.9.—Finer tuning is necessitated.
 9.5.—Surely we've got America!
 9.10.—The set again oscillates.
 9.15.—The Authorities take action.
 9.15.—Performance of Winning Items in "SWA" Competition for New Tunes suited to Country Dancing.
 10.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 Prof. A. J. IRELAND. *S.B. from London.* Local News.
 10.30.—Close down.
 Announcer: A. H. Goddard.

MANCHESTER.

- 12.30-1.30.—Mid-day Music relayed from the Pictured Picture Theatre.
 2.30-3.0.—WOMEN'S HALF-HOUR: Miss M. E. Byrom.
 3.30-4.30.—Concert by the "2ZY" Quartette.
 5.45-6.0.—Children's Letters.
 6.0-6.30.—CHILDREN'S CORNER.
 7.0.—NEWS and WEATHER FORECAST. *S.B. from London.*
 FRENCH TALK. *S.B. from London.* Local News.
 7.30. *Manxman's Quorum*.
 THE "2ZY" ORCHESTRA.
 SYDNEY COLTHAM (Tenor).
 KLINTON SHEPHERD (Baritone).
 CHARLES PENROSE (Entertainer).
 Orchestra:
 ENGLAND—Three Dances from "Nell Gwyn" *German*.
 NORWAY—Three Norwegian Dances *Grieg*.
 Sydney Coltham:
 "To Mary" *White* (2).
 "Farewell, Mignon" *Ambroise Thomas*.
 Charles Penrose:
 "Felix Keeps on Laughing" *Billie Grey*.
 "La Fou Rire" *Billie Grey*.
 Klinton Shepherd:
 "An Old English Love Song" *Allison* (1).
 "A Life That Lives for You" *Sullivan* (1).
 Orchestra:
 SPAIN—"Three Spanish Dances" *Moszkowski*.
 RUSSIA—"Gopak" *Moszkowski*.
 ITALY—"Dance of the Hours" ("La Gioconda") *Ponchielli*.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on page 162.

(July 29th.)

I Hear a Thrush at Eve
The Laughing Widow
Kenton Shepherd
Young Lover
Local News
Announcement: Victor Smythe

[illegible][illegible]

A Night of Songs.
AMY HAM (Soprano),
MARY TUPE (Soprano).
A HALL AND COMPANY'S MALE
VOICE CHOIR.

8.30. Chorus
 "The Hunting Song" *Mendelssohn* (12)
 "At Andernach in Rhineland" *Handel* (1)
 "My Love is Like a Red, Red Rose" *Handel* (1)

8.45. Amy Samuel
 "The Dainty Song" *Handel* (1)
 "The Dainty Song" *Handel* (1)

9.15. Mary Tupe
 "The Dancing Lesson" *Handel* (1)
 "When the Sun is in the Sky" *Handel* (1)

9.5 Chorus
 "The Dainty Song" *Handel* (1)
 "The Dainty Song" *Handel* (1)

9.20. Amy Samuel
 "The Dainty Song" *Handel* (1)
 "The Dainty Song" *Handel* (1)

9.30. Mary Tupe
 "The Dainty Song" *Handel* (1)
 "The Dainty Song" *Handel* (1)

9.40. Chorus
 "The Dainty Song" *Handel* (1)
 "The Dainty Song" *Handel* (1)

10.0 Chorus
 "The Dainty Song" *Handel* (1)
 "The Dainty Song" *Handel* (1)

10.30. Chorus
 "The Dainty Song" *Handel* (1)
 "The Dainty Song" *Handel* (1)

10.40. Chorus
 "The Dainty Song" *Handel* (1)
 "The Dainty Song" *Handel* (1)

10.50 Mary Tapp
Love and M
11.00 I just down

3.30-4.30.—Feature: *Air-cream*. The Wireless
4.45-5.15. **TOPICS FOR WOMEN** *At a*
Literature
5.20-5.30. **WOMEN'S CORNER** *On*
Women's Affairs
6.0-6.15. *News and Women's Affairs*
6.15-6.30. *News and Women's Affairs*
from London.
FRENCH TALK. *S.B. from London*
Local News.
7.30-8.0. *Interval*

SILVIA SIOLELLI (Soprano)
ELSIE BLACK (Contralto)
THE STATION JUBILATORS
Conducted by ISAAC LOSOWSKY.

8.0. Overture
Selection, "Mousser's Lullaby" M. Sings
8.15. "Ideals" S. Sings
8.30. Russian Dance
8.35. Elsie Black
8.40. "Three Heroes"
8.50. Silvia Siolelli
9.00. "Oh! What Comes Over the Sea"
9.10. "News and Weather Forecast"
9.20. "La Bella Pierrelita"
9.30. "Hail Spain"
9.40. "Close down"

A number against a museum item indicates the name of its publisher. A key list of publishers will be found on page 183.

SUNDAY, JULY 27th.
LONDON, 9.0. First Appearance of
"2LD" Military Band.

MONDAY, JULY 28th.
LONDON, 9.0. Hours with Living
British Composers: Herbert Howells.
CARDIFF, 7.50. Band of Royal Tank
Corps.

TUESDAY, JULY 29th.
BOURNEMOUTH, 8.30. Some Curious
Instrumentation.
NEWCASTLE, 8.0. Drame, and Yodel
Songs.

WEDNESDAY, JULY 30th.
LONDON, 8.0. "From Bach to

Varese": Conducted by Eugene
Goossens. SB to other Stations
BOURNEMOUTH, 8.15. International
Night.
THURSDAY, JULY 31st.
LONDON, 8.45.—An Hour with the
Veterans.
BOLRNEMOUTH, 8.30.—String Orchestra
of H.M. Royal Artillery.
CARDIFF 8.0. One Act Plays of To-day.
FRIDAY, AUGUST 1st
MANCHESTER, 8.0. Tchaikovsky Night.
SATURDAY, AUGUST 2nd
NEWCASTLE, 8.0. Band and Pipes
of 1st Bn The Seaforth Highlanders

WIRELESS PROGRAMME—WEDNESDAY (July 30th.)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

LONDON

- 4.0. Time Signal from Greenwich.
Light Symphony Programmes.
 GLADYS M. LACK (Soprano).
 SAMUEL STUBBINS (Solo Violin).
 THE WIFE OF SAMPSON.
 Conducted by DAN GODFREY, Jun.
 Overture, "The Magic Flute." Mozart.
 4.10.—"My Part of the Country," by A. Bonnet Louri.
 4.20. Soprano Songs.
 "Pleurez Mes Yeux" ("Le Ciel").
 4.3. The Orchestra.
 Suite, "Scenes Pastorales."
 4.45.—"Child of the Field," a Song for Strings.
 Thomas F. Dunlop.
 4.55. Violin Solo with Orchestra.
 "Romance."
 5.5. Soprano Songs.
 "The Trust."
 "Over the Mountains."
 "Moonlight Through the Trees."
 5.15. Violin Solo with Orchestra.
 5.20. The Care of Old Manuscripts, by EDITH M. HINCHLEY.
 5.30. The Orchestra.
 Symphony No. 35, "Haffner."
 5.45. CHILDREN'S CORNER: Jack Jeffs Talk on the Orchestra. The Orchestra.
 7.0. TIME SIGNAL FROM GREENWICH.
 7.05. NEWS and WEATHER FORECAST.
 ARCHIBALD HADDON (the B.B.C. Dramatic Centre); "News and Views of the Theatre." S.B. to all Stations.
 7.30-8.0. Interval.
 8.0. "From Back to Valse."
 FRANK ASHILL (Solo Flute).
 THE WIRELESS SYMPHONY ORCHESTRA.
 Conducted by EUGENE GOOSSENS.
 Suite for Flute and Strings in B Minor, by Johann Sebastian Bach (died on July 30th, 1750).
 8.15. Symphony No. 38 in D (The Prague) Mozart.
 Rondino for Wood Wind and Horns.
 Scherzo, "A Midsummer Night's Dream."
 8.30. Baritone Songs.
 "Vergeblichen Ständchen."
 "Wie schnell verschwindet so leicht als glanz."
 "Trauer, Bogen und Pfeil."
 The Orchestra.
 "Singe die Lieder."
 Baritone with Orchestra.
 "Watchmen Alert" (Carnegie).
 The Orchestra.
 Berceuse ("L'oiseau de Feu") Stravinsky.
 "In a Vodka Shop."
 "Hypnotism."
 (First Performance in Europe).
 10.0. TIME SIGNAL FROM GREENWICH.
 10.05. NEWS and WEATHER FORECAST.
 Air Vice Marshal Sir W. SEFTON BRANCKER, K.C.B. (Director of Civil Aviation), on "Progress in Air Transport." (First of a Series of Four "Flying Talks.") S.B. to all Stations.
 The Week's Work in the Garden by the Royal Horticultural Society. S.B. to all Stations.
 Local News.

- 1.35. THE SAVOY ORPHANS and SAVOY HAVANA BANDS, relayed from the Savoy Hotel, London. S.B. to all Stations.
 1.30. Close down.
 Announcer, J. S. Dowson.

BOURNEMOUTH

- 3.30-4.30. James Howell's Party.
 4.30-5.0. NEWS and WEATHER FORECAST.
 ARCHIBALD HADDON S.B. from London.
 5.0-5.15. Interval.
 5.15-5.30. Interval.
 5.30-5.45. NEWS and WEATHER FORECAST.
 ARCHIBALD HADDON S.B. from London.
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WIRELESS PROGRAMME—THURSDAY (July 31st)

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station over land.

LONDON.

- 10.00.—Time Signal from Big Ben. The Week's Concert of New Gramophones.
- 10.30.—Time Signal from Greenwich. Concert. The "210" Trio. A Talk on Imperial Baby Week, by Dame J. Campbell, M.D., Senior Medical Officer of the Ministry of Health. Kathleen Soprano. "Careers for Women." by the Hon. Mrs. Norman Grosvenor, C.B.E.
- 11.00.—CHILDREN'S CORNER: Stories told by Miss Nobody Special. Auntie Hilda as the Piano. Mr. A. Rowe. Talk on "Music That Speaks to You in Soliloquy." L. G. M. of the Daily Mail on "The Latest About the Zoo Snakes."

- 7.00.—TIME SIGNAL FROM GREENWICH. 10.00.—W. H. L. NEWS. 10.30.—W. H. L. NEWS. 11.00.—W. H. L. NEWS. 11.30.—W. H. L. NEWS.

Talk by the Radio Society of Great Britain. S.B. to all Stations.

Major L. RHODES SACK on "Hints for a Holiday Abroad." S.B. to other Stations. Local News.

7.35.—Interval.

Popular Orchestral Programme.

JEROME MURPHY in Irish Songs and Stories.

THE WIRELESS ORCHESTRA. Conducted by DAN GODFREY. Four. "Florentine March." "Overture." "Valse de la Laine." "Intermezzo." "Fairy Dream." Arthur Wood. Jerome Murphy in Songs and Stories. The Orchestra. Suite, "My Native Heath."

- 9.45.—An Hour With the Veterans. Scenes: An Old Music Hall. CHARLIE ROUSE. A. C. C. in the March by the Orchestra. CHARLES CHUBB. The Veterans Walking Corned, in his "Two Lovely Black."

"The Man Who Broke the Bank at Monte Carlo."

RAY WALLACE. "Ten Minutes with Old Time Stars."

VESTA VICTORIA. "The Old Time Stars."

JILLIE MARY. "The Old Time Stars."

CLIFF. "The Old Time Stars."

MARIE LLOYD in "You Needn't Wink—I Know."

VESTA TILLEY in "Jolly Good Luck."

IV.—"THE VETERANS OF VARIETY." Original Artists in their familiar numbers.

FRANK LEO, Old compositions.

CHARLIE LEE, Old time song and dance.

LILY BURNAND, "Two Little Girls in the Moon."

LEO DRYDEN, The Miners' Dream of Home.

ARTHUR ROBERTS, "Good, Dear."

SAM. "What is the Use of Me?"

JACK. "The One Man Opera."

THE VETERANS, "For Old Times' Sake."

V.—HARRY THOMAS, in Reminiscences of his Father, the great "Little Thomas of the Mohawk and Moore and Burgess Minstrels, come along with Little Thomas a Greatest Success, "My Sarah."

10.00.—TIME SIGNAL FROM GREENWICH. 10.30.—W. H. L. NEWS. 11.00.—W. H. L. NEWS. 11.30.—W. H. L. NEWS.

Mr. P. D. S. MILLAN on "Charles." S.B. to all Stations.

Local News.

10.30.—POPULAR ORCHESTRAL PROGRAMME (Continued).

WALTZES, OLD AND NEW.

The Orpheus.

The Orpheus.

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Mr. J. C. R. CARTER, B.A. AKA. Local News.

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(July 31st.)

A number against a journal item indicates the number of its publisher. A key list of publishers will be found on page 192.

WIRELESS PROGRAMME—FRIDAY (Aug 1st)

The letters "S.B." printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

B LONDON.

- 1.6-2.1. — Tune Signal from Big Ben
The "L.O." Trio and Desmond Roberts
Horslane
- 4.15-5.1. — *S.B.*
cert. Constance Bannister (Contralto). De-
bate Motion: "That the Sub-ary Life
is the Ideal One." between Mrs. Calvert
Spencey and Miss May Stewart. Orchestral
Music relayed from Shephard's Bush
Station.
- 6.0-6.45. — CHILDREN'S CORNER: The
Solo by Uncle Synco. "How the Sea
Laurels to Court" from "Blackie's
Children's Anthology." "Treasure Island"
Chap. 24, Part II.
S.B. from A Tril. (Relay from a Wireless
Room)
- 7.1-7.5. — TIME SIGNAL FROM BIG BEN 181
GENERAL NEWS BULLETIN and
WEATHER FORECAST, *S.B.* to all
Stations
- 8.0-8.15. — G. A. ATKINSON (the B.B.C. Film Critic)
Seen on the Screen. *S.B.* to all Stations.
Local News.
- 8.15-8.30. — *S.B.* to all
THE ST. HILDA COTTAGE BAND
Conductor, JAMES HILL
Nelson Jackson in Items from his
Repertoire
- 8.30-8.45. — Overture, "Ruy Blas" (Mendelssohn
arranged by William H. Lamb
for Brass Band.)
Pianoforte Solo.
- 8.45-9.0. — Prelude in F Sharp Minor (Chopin)
Intensities in Octaves (Liszt)
Local News
- 9.0-9.15. — The Band.
Songs: "Rustic Scenes" (1) "Forge in the Forest," (2) "Har-
vesters' Dance," (3) "Maid in the
Dale."
- 9.15-9.30. — Nelson Jackson in Items from his
Repertoire.
- 9.30-9.45. — Bass-Baritone Songs.
Air, "Pretty Lady" ("Don Giovanni")
Mozart (1)
- 9.45-10.0. — The Band
Selection, "The Maid of the Mountains"
William Elson and Alwyn Tinsdale.
Duet, "Ida and Dot" (Looney)
Pianoforte Solo.
- 10.0-10.15. — Sextet (1)
Etude in F minor (Chopin)
The Band.
- 10.15-10.30. — Fox-trot, "Fox Kept on Walking"
David (9)
Fox-trot, "Night Time in Italy"
Brown (9)
- 10.30-10.45. — Bass-Baritone Songs.
"Drinking Song" ("Fair Maid of Perth")
Brett
Vision Fugue ("Herodias")
Mossart
- 10.45-11.0. — TIME SIGNAL FROM GREENWICH
AND GENERAL NEWS BULLETIN
and WEATHER FORECAST. *S.B.* to
all Stations.
Topical Talk.
Local News.
- 11.0-11.15. — The Band
Symphony ("Unfinished") (Schubert)
Nelson Jackson in more Items from his
Repertoire.
The Band
Solo and Chorus from "Elijah"
Mendelssohn
(Specially arranged by the late A. Owen.)
11.15-11.30. — Close down.
Announcer: J. G. Broadbent.

BIRMINGHAM.

- 1.30-4.30. — Live in Picture House Orchestra
conducted by Paul R.
4.30-5.0. — WOMEN'S CORNER: Esther
Cormack, F.R.P.S., on Photography as
an Art
- 5.0-5.15. — Agatha and William Forester
CHILDREN'S CORNER
Percy Curzon (Cello) and
Terence (Violin)
- 5.15-5.30. — NEWS and WEATHER FORECAST
S.B. from 1
G. A. ATKINSON, *S.B.* from London
- 5.30-5.45. — Interval
- 5.45-6.0. — Popular Programme.
THE STATION ORCHESTRA
SILVIO SHOFLI, Conductor
- 6.0-6.15. — Overture, "Tosca" Popular Song
Selection, "Tosca" Popular Song
Ariston Song
Ann. from the Station
A. S. (Solo) (Solo) (Solo)
- 6.15-6.30. — Monologue and Ballad from "Rigoletto"
March, "Rigoletto"
Waltz, "Moonlight on the River"
Medley, "Tosca"
6.30-6.45. — NEWS and WEATHER FORECAST
S.B. from 1
G. A. ATKINSON, *S.B.* from London
- 6.45-7.0. — Interval
- 7.0-7.15. — Announcer: J. C. Paterson.
- 7.15-7.30. — BOURNEMOUTH.
3.45-4.5. — Chamber Music by "The Cornet"
I. L. (Flute), R. G. (Saxophone)
(Oboe), W. T. O'Brien (Clarinet), W. H. (Horn)
F. L. (Bassoon), W. E. Gill (Horn),
Charles Lawson (Piano). Talks to Women
Captain Rowley on "The Cornet"
- 4.5-5.15. — WOMEN'S CORNER
5.15-5.45. — Season's Half Hour: E. J. Roberts
on "A Day in the Life of a Deep Sea
Salvage Diver"
- 5.45-6.0. — NEWS and WEATHER FORECAST
S.B. from London.
G. A. ATKINSON, *S.B.* from London
Local News
- 6.0-6.15. — Interval
- 6.15-6.30. — "Nelson Night"
ANNIVERSARY OF
THE BATTLE OF THE NILE
THE WIRELESS
ACCOMMODATION ORCHESTRA
Capt. W. A. FEATHERSTONE
DAVID GIBSON, Conductor
THE PROMENADE CHORAL SOCIETY
Trained by A. M. PORTER
Orchestra
- 6.30-6.45. — Overture, "Majestic" (Fraser)
(In Memoriam, Captain George Westcott,
R.N., who was killed in action on 1st
August, 1798, whilst in Command of H.M.
Battleship "Majestic" under Lord Nelson,
at the Battle of the Nile)
- 6.45-7.0. — Song Cycle, "Songs of the Fleet"
(a) "Sailing at Dawn"; (b) "The Song
of the Sea"; (c) "The Little Admiral";
(d) "The Little Admiral";
(e) "Foreword"

- 7.0-7.15. — For Those in Peril
Produced by BERTRAM FRYER
On Screen
- 7.15-7.30. — Overture, "Plymouth Hoe"
A Life on the Ocean Wave
- 7.30-7.45. — NEWS and WEATHER FORECAST
S.B. from London.
Topical Talk.
Local News
- 7.45-8.0. — Interval
- 8.0-8.15. — Overture, "Plymouth Hoe"
A Life on the Ocean Wave
- 8.15-8.30. — NEWS and WEATHER FORECAST
S.B. from London.
Topical Talk.
Local News

CARDIFF.

- 3.45-4.0. — Fairies and the Orchestra, relayed
from the Capital (Glasgow)
- 4.0-4.15. — "SWAN" "FIVE O' CLOCKS"
The Station Orchestra (Solo) (Solo)
Weather Forecast
- 4.15-4.30. — CHILDREN'S CORNER
6.30-6.45. — "Drama and Education" by E.
Jones
- 7.0-7.15. — NEWS and WEATHER FORECAST
S.B. from London
G. A. ATKINSON, *S.B.* from London
Local News
- 7.15-7.30. — "Nelson Night"
THE BARRY CHORAL SOCIETY
GERTRUDE EDWARDS
THE STATION ORCHESTRA
- 7.30-7.45. — Overture, "Britannia"
Part Songs
"Hail to the Chief" (Solo) (Solo)
Boy Night, William the Brave
Bartholomew
Overture, "The Merry Widow"
- 7.45-8.0. — Songs with Orchestra
Overture, "The Merry Widow" (Solo) (Solo)
Solo, "The Merry Widow" (Solo) (Solo)
- 8.0-8.15. — Overture, "The Merry Widow"
Solo, "The Merry Widow" (Solo) (Solo)
- 8.15-8.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.30-8.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.45-9.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.0-9.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.15-9.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.30-9.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.45-10.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.0-10.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.15-10.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.30-10.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.45-11.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.0-11.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.15-11.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.30-11.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.45-12.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.0-12.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.15-12.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.30-12.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.45-1.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.0-1.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.15-1.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.30-1.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.45-2.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.0-2.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.15-2.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.30-2.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.45-3.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.0-3.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.15-3.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.30-3.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.45-4.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.0-4.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.15-4.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.30-4.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.45-5.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.0-5.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.15-5.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.30-5.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.45-6.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.0-6.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.15-6.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.30-6.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.45-7.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.0-7.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.15-7.30. — Songs with Orchestra
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- 11.0-11.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.15-11.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.30-11.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.45-12.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.0-12.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.15-12.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.30-12.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.45-1.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.0-1.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.15-1.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.30-1.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.45-2.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.0-2.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.15-2.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.30-2.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.45-3.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.0-3.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.15-3.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.30-3.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.45-4.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.0-4.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.15-4.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.30-4.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.45-5.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.0-5.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.15-5.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.30-5.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.45-6.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.0-6.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.15-6.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.30-6.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.45-7.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.0-7.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.15-7.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.30-7.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.45-8.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.0-8.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.15-8.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.30-8.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.45-9.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.0-9.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.15-9.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.30-9.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.45-10.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.0-10.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.15-10.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.30-10.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.45-11.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.0-11.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.15-11.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.30-11.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.45-12.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.0-12.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.15-12.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.30-12.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.45-1.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.0-1.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.15-1.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.30-1.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.45-2.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.0-2.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.15-2.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.30-2.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.45-3.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.0-3.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.15-3.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.30-3.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.45-4.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.0-4.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.15-4.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.30-4.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.45-5.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.0-5.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.15-5.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.30-5.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.45-6.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.0-6.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.15-6.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.30-6.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.45-7.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.0-7.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.15-7.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.30-7.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.45-8.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.0-8.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.15-8.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.30-8.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.45-9.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.0-9.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.15-9.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.30-9.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.45-10.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.0-10.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.15-10.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.30-10.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.45-11.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.0-11.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.15-11.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.30-11.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.45-12.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.0-12.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.15-12.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.30-12.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.45-1.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.0-1.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.15-1.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.30-1.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.45-2.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.0-2.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.15-2.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.30-2.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.45-3.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.0-3.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.15-3.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.30-3.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.45-4.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.0-4.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.15-4.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.30-4.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.45-5.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.0-5.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.15-5.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.30-5.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.45-6.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.0-6.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.15-6.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.30-6.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.45-7.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.0-7.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.15-7.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.30-7.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.45-8.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.0-8.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.15-8.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.30-8.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.45-9.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.0-9.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.15-9.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.30-9.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.45-10.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.0-10.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.15-10.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.30-10.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.45-11.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.0-11.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.15-11.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.30-11.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.45-12.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.0-12.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.15-12.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.30-12.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.45-1.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.0-1.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.15-1.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.30-1.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.45-2.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.0-2.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.15-2.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.30-2.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.45-3.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.0-3.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.15-3.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.30-3.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.45-4.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.0-4.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.15-4.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.30-4.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.45-5.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.0-5.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.15-5.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.30-5.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.45-6.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.0-6.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.15-6.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.30-6.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 6.45-7.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.0-7.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.15-7.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.30-7.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 7.45-8.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.0-8.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.15-8.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.30-8.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 8.45-9.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.0-9.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.15-9.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.30-9.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 9.45-10.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.0-10.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.15-10.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.30-10.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 10.45-11.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.0-11.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.15-11.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.30-11.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 11.45-12.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.0-12.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.15-12.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.30-12.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 12.45-1.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.0-1.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.15-1.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.30-1.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 1.45-2.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.0-2.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.15-2.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.30-2.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 2.45-3.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.0-3.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.15-3.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.30-3.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 3.45-4.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.0-4.15. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.15-4.30. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.30-4.45. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 4.45-5.0. — Songs with Orchestra
Solo, "The Merry Widow" (Solo) (Solo)
- 5.0-5.15. — Songs with Orchestra

WIRELESS PROGRAMME—FRIDAY (Aug. 1st.)

The letters S.B. printed in italics in these programmes signify a simultaneous broadcast from the station mentioned.

12.30-1.30.—Midday Music relayed from the Piccadilly Picture Theatre
2.30-3.30.—WOMEN'S HALF HOUR
 Christian Struggles (Contralto)
3.30-4.30.—Concert by the "22" Quartette
 "The Song of the Lark"
4.45-5.30.—CHILDREN'S CORNER
7.0.—NEWS and WEATHER FORECAST
S.B. from London
 G. A. ATKINSON *S.B. from London.*
 Local News
7.30-8.0.—Interval.

8.0.—Tchaikovsky Night.
 THE "22" ALIGNED
 G. A. ATKINSON
 Conductor T. H. MOULSON
 Notes by MOSES BARITZ
 HARRY ROSEWELL (Baritone)
 Orchestra
 "Marche Slave."
 "The Forest"
 "Nay, Though My Heart Should Break"
 "Chant Elegique"
 Suite, "Casse Noisette"
 "Don Juan's Serenade"
 "Ah! Weep No More"
 Waltz "La Belle au Bois Dormant"
 Overture, "1812."
10.0.—NEWS and WEATHER FORECAST
S.B. from London
 Topical Talk
 Local News
10.30.—Mr. W. F. B. TONER Examines in Spanish to the L.C.L. Spanish Talk
 11.0.—Close down.
 Announcer Victor Smythe.

NEWCASTLE.

2.45-4.45.—Concert: Aubrey Bewick (Tenor)
 Leonora Storm (Soprano)
4.45-5.30.—WOMEN'S HALF HOUR
 "The Song of the Lark"
5.15-6.0.—CHILDREN'S CORNER
6.0-6.30.—Seaside Half Hour: Miss D. A. Nelson on "Great Explorers: The North West Passage"
6.30-7.0.—Children's Corner: Mr. R. W. Wharton on "Autumn Feeding of Dairy Cows"
7.0.—NEWS and WEATHER FORECAST
S.B. from London
 G. A. ATKINSON *S.B. from London*
 Local News
7.30-8.0.—Interval.

An Evening of Suites.

8.0.—THE STATION ORCHESTRA
 Conductor: WILLIAM A. CRISP
 Suite for Strings
 SYDNEY COLTHAM (Tenor)
 "Do not Prone"
 "Sweet Evening Come and Go"
 "Sweet Early Violets"
 American Suite, "Yankiana"
 HUDSON BARNESLEY (Baritone)
 "The Old Sweet Melody"
 "Sweet Vale of Doona"
 Suite, "Easter"
 "Summer Days"
 "The Sweet of the Year"
 "Sweet Night"

Hudson Barnesley
 "The Sweetest Flower That Blows"
 "Mountain Lovers"
 "The Dearest Sweetest Story"
 "Have You Seen but a Whyte Lullie Grow"
 "To Mary"
 "Three Dream Dances"
10.0.—NEWS and WEATHER FORECAST
S.B. from London
 Topical Talk
 Local News
10.30.—Radio No. 1
 "Sweetest Heart"
 "My Sweetie Went Away"
 10.45.—Close down
 Announcer E. L. Odams

ADVERTISING.

3.30-5.0.—An Afternoon with the Composer,
 Eric Coates (1889). The Wireless Quartette, Miss Fletcher, of the British Women's Temperance Association—Talk
 Topic: Raymond (Mezzo-Soprano).
5.45-6.30.—CHILDREN'S CORNER: Sunshine Hour for Young and Old.
7.0.—NEWS and WEATHER FORECAST
S.B. from London
 G. A. ATKINSON *S.B. from London*
 Local News
7.30-8.30.—Programme *S.B. from Edinburgh*

Light Popular Programmes.

BETTY H. GOULD (Soprano)
 CHARLES PENROSE (Entertainer).
 THE WIRELESS ORCHESTRA.
 "Yankiana"
 "There's a Pair on the Green"
 "Moonlight"
 Charles Penrose in Laugh Songs, Gramophone Successes, Old and New

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In the London Programme on page 58 of our issue dated 4th inst. we gave the incorrect indication number of the Publisher of the Song, "Gawney Awake, Beloved." The particular song is published by Messrs. Metier & Co. 122, Ltd., 142, Charing Cross Road, London, W.C.2.

8.5.—Selection, "Baby Bunting"
9.20.—Betty H. Gould
 "Nymphs and Shepherds"
 "Love and Laughter"
9.30.—Charles Penrose
9.40.—Selection, "Who's Hooper?"
10.0.—NEWS and WEATHER FORECAST
S.B. from London
 Topical Talk
 Local News
10.30.—Betty H. Gould
 May Blossom
 "Music When Soft Voices Die"
10.40.—Orchestra
 Selection, "Bunbly"
 March, "Juana"
11.0.—Close down
 Announcer W. D. Simpson.

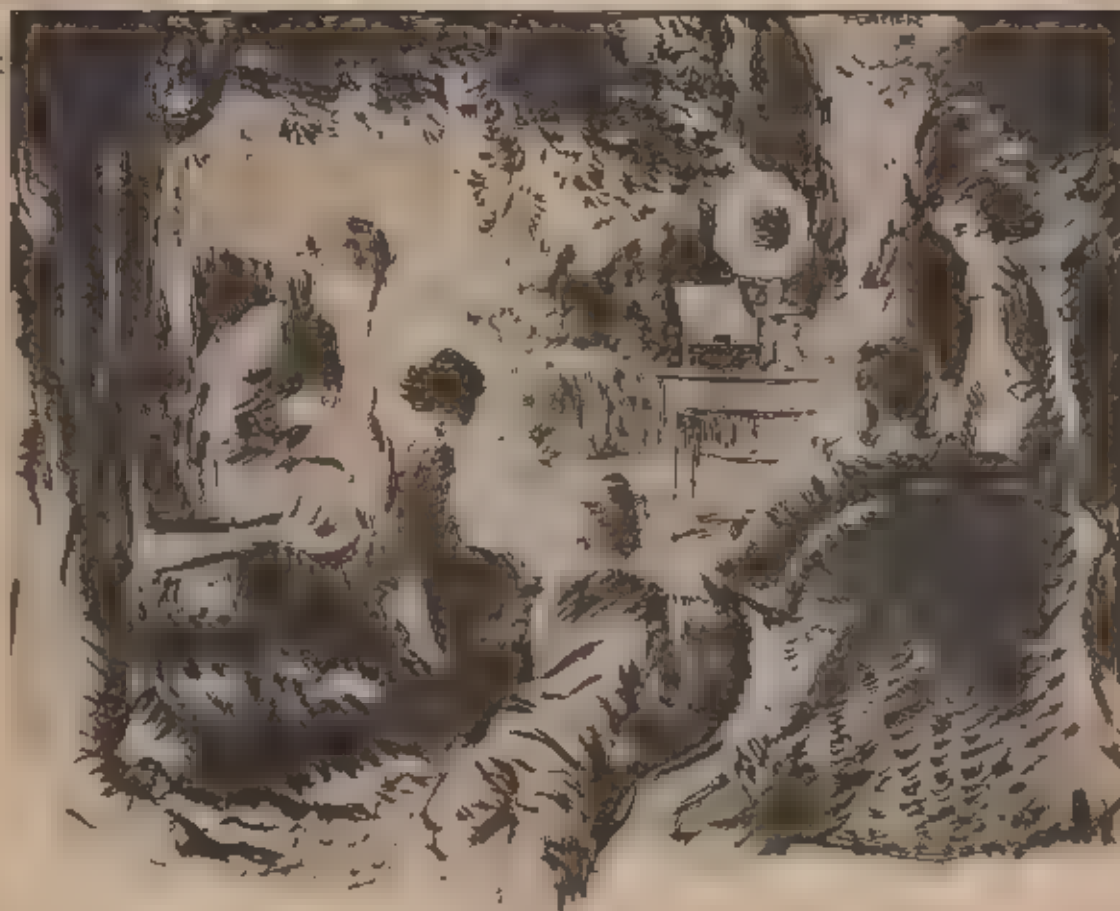
GLASGOW.

3.30-4.30.—Popular Afternoon—The Wireless Quartette and Catherine Paterson (Contralto).
4.45-5.15.—TOPICS FOR WOMEN
 Science Clats
5.15-6.0.—CHILDREN'S CORNER
6.0-6.30.—Weather Forecast for Farmers
7.0.—NEWS and WEATHER FORECAST
S.B. from London
 G. A. ATKINSON *S.B. from London*
 Local News
7.30-8.0.—Interval.

Popular Night.

ANNE BALLANTINE (Contralto).
 J. H. N. CRAIG.
 THE STATION ORCHESTRA.
 Conducted by ISAAC LOSOWSKY.
9.0.—Orchestra
 Overture, "Le Roi d'Yvetot"
 Selection, "A Life for the Czar"
9.30.—Anne Ballantine
 "Fare thee well, Love Song"
 "Go to Bed, Sweet Muse"
 "Fly the Wee a Wee Maid"
9.45.—Ballad Music, "La Boutique Fantasque"
9.55.—J. H. N. CRAIG.
 "The Big Drum Major"
10.0.—Novelty for Piano and Orchestra.
 "The Clock is Play"
 "Fairies—Pantomime from 'Le Roi d'Yvetot'"
10.10.—Anne Ballantine
 "A Soft Day"
 "When Christ Play"
 "Grabbed Age and Youth"
10.20.—Concert Writs, "Blue Danube"
10.30.—J. H. N. CRAIG.
 "In Other Words"
 "Singers and Dancers"
10.40.—Selection, "Dorothy"
10.50.—NEWS and WEATHER FORECAST
S.B. from London
 Topical Talk
 Local News
11.30.—Anne Ballantine
 Overture, "The Blue Danube"
 (With Orchestral Accompaniment.)
10.40.—Orchestra
 Tone Poem, "Finlandia"
10.47.—Dance Music by HALLS BAND,
 relayed from Glastonbury Hotel
11.45.—Close down
 Announcer Margo M. Dewar.

A number against a musical item indicates the name of its publisher. A key list of publishers will be found on this page.



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BT 10

Pieces in the Programmes.

A Weekly Feature Conducted by Percy A. Scholes.

VARESE.

On Wednesday, from the London Station, there will be a broadcast of a piece of music by Varèse.

There will be trouble about this! And some of it will fall on me, for there are a certain number of listeners who think maliciously that the "Music Critic" of the B.B.C. is a person who writes to them when, by chance an hour and a half programme contains a five-minute's piece that they do not like.

And by the way, *Hyperprism*, itself, only lasts five minutes. So be patient with it and listen, prepared for once to hear something that has no resemblance to Beethoven and little resemblance to the Savoy Band, though, perhaps, more to the latter than the former. But just what *Hyperprism* will sound like I do not dare to guess, for though I have the score before me as I write, I am baffled by the attempt to interpret its terms. For example, one instrument written for is called the "Lion Roar." Now what on earth is that? A broadcast of a piece we know—but a broadcast of a "Lion Roar" . . . and not from the Zoo, but from the London Station. It sounds very risky.

Now do listen patiently! As I have hinted, I cannot for a moment venture to guess whether *Hyperprism* is or is not a masterpiece. But it may be! When it was given in New York, the critic of one of the papers said—"It can be inadequately described as pandemonium. Every sound, animal, vegetable and mineral was there."

But this critic concluded—"At the end it was a bit too noisy."

And the *Kalan Review* (published by the National Association of Harpists, Inc.—and those players of heaven's favourite instrument ought to know something about music), says—"His music is always vital, full of a grace and joy, tremendously healthy, powerful, elemental."

Well, we shall see! But I don't know that we shall see after one hearing (which is Irish, but you know what I mean). Remember that people needed to get used to Wagner. That very word "pandemonium" was used of the early performances of his music. And I think that the wisest listener, on Wednesday, will be he who listens to *Hyperprism* with a mind swept clear of all recollection of all music previously heard, and at the end gives his opinion frankly, but adds, cautiously, "Of course, this is only a provisional judgment."

THE NAME "HYPERPRISM."

I can only guess at the meaning of the name of this piece. A prism being an instrument which divides a ray of light into seven colours, a hyperprism would properly give us, I suppose, the multitudinous different shades of colour that is, in fact, varieties of vibration, number and character) of which a ray of light is composed. And one may suppose that the composer of this musical *Hyperprism* has set out to express all, or some, of the many shades of tonal colour (that is sound vibrations) of which sound in general is made up. But, as I said, this is only my guess.

The instruments which he has (presumably with discretion) chosen for the purpose are—

FLUTE (alternating with Piccolo), E FLAT CLARINET (i.e., the high-pitched military Clarinet), three H RNS, two TRUMPETS, two TROMBONES, SNARE DRUM, BASS

DRUM, BASS DRUM (specified as "mammoth"), TAMBOURINE, "CRASH CYMBAL," PAIR OF CYMBALS, TANTAM, TRIANGLE, ANVIL, SLAP STICK, two "CHINESE BELL KE," "LION RAR," RATTLE, BIG RATTLE, SLUGGISH BELLS, SIRENS.

It is obvious, from this list of instruments—that if one listens with the expectation of the usual kind of musical sounds, *Hyperprism* is likely to sound hideous. And it is equally obvious that one should not expect to find a picture in a prism. One uses a prism to inspect the colours inherent in a light ray, and, conversely, to enjoy them for their own qualities.

A clue to *Hyperprism* may be found in the first two bars, in which, in quick succession, we have a crash on the CYMBALS, a stroke on the TANTAM, a roll on the BASS DRUM, and a LION RAR! Obviously this is a section of tonal shades, graded from the very bright to the very dark.

In this work, then, Varèse apparently places tone quality in the front rank, rhythm in the second, and pitch in the third.

With these few hints I leave the listener to his fate!

WAGNER'S SIEGFRIED-IDYLL.

(London, Wednesday)

In the spring of 1859, on the shores of Lake Lucerne, was born Wagner's son, Siegfried, named after Wagner's great symbolical hero. Shortly after, Siegfried's mother was greeted, on her birthday morning, with the *Siegfried-Idyll*. A small orchestra had been secretly collected and rehearsed by Richter (then living with, and helping Wagner), who played the Trumpet part, whilst Wagner, sitting on the stairs, conducted. In pure beauty and tenderness neither Wagner, nor indeed any other composer, has ever surpassed this piece.

And who are familiar with Wagner's great Trilogy, *The Ring of the Nibelungs*, will recognize many tunes from various parts of the work, mostly connected with Siegfried and Brünnhilde. The melody which chiefly dominates the *Idyll* (it permeates the Strings in the first section) is the chief melody in the *Love* . . .

The only tune used which does not occur in the *Ring* Trilogy is an old German Cradle Song.

A HOWELLS PROGRAMME.

(London, Monday)

HERBERT HOWELLS was born at Lydney on the Severn, in 1892. He studied at the Royal College of Music from 1912 to 1917, and is now a Professor there. He has lived in Gloucestershire for many years of his life, and is as true a West Countryman as ever there was.

His music is purely English, and commonly shows clear affinity with our folk-music and with our wealth of beautiful Tudor music.

This view is supported by the dedication of his PIANO QUARTET (Opus 21), which is inscribed "To the H.B. at Chosen, and Ivor Gurney who knows it." (Gurney is another young Gloucestershire composer; "Chosen" is a local name for Churchdown.)

This work was published in 1918, being selected that year for the Carnegie Collection of British Music.

In the SLOW MOVEMENT, included in the London programme for Monday, peace and quietude prevail. It treats for the most part a figure with which the PIANO opens very softly, and which is at once taken up by STRINGS. (The instruments in a "Piano Quartet" are, of course, Piano, Violin, Viola and Cello.)

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Ernest G. V. Clark, Principal.

Listening in Cornwall.

A Study in Morse. By FILSON YOUNG.

THERE is one aspect of broadcasting which, while I am very sure it is receiving the thoughtful consideration of the B.B.C., is so largely a matter of public policy that it cannot be kept too strongly in the view of official and Government authority. I refer to the case of listeners in remote parts of the country, far from big centres, to whom broadcasting, as we are fortunate enough to have it, may be one of the greatest blessings that modern science can provide.

Of course, they are few in number compared with the town listeners, but it is one of the advantages of a service conducted on public utility lines that it can do justice to minorities, irrespective of their merely commercial influence. I have been staying for the last few weeks in one of the remotest parts of Cornwall; I was responsible for the installation of one receiving set there, and the opening of the Plymouth Relay Station—in spite of Captain Eekersley's warnings—accounted for many others; and I think I have never before realised (1) what a real boon broadcasting can be, and (2) how abominably bad and exasperating it can be.

Radio and the Town Dweller

Just consider the town-dwelling crystal user, who is about 75 per cent. of the whole company that listens to broadcasting, is in the very middle of the sources of instruction, information, and entertainment. His wireless set merely adds one more to the resources he has at hand for amusing or improving himself. He has the theatre, the concert room, the cinema, the opera, the lecture room, the museum, the exhibition, all within the compass of a short walk.

But the solitary dweller in remote country places, what contact has he with the world? The newspaper comes every day; there is a church somewhere near, there is the occasional visit to the market town—and that is all, except for the daily round of silent and solitary occupation.

A Change in Life.

To people in these circumstances the miracle of broadcasting may be an addition to life of almost incalculable benefit. It is not merely the actual pleasure and profit that are to be derived from the programmes in their almost infinite variety. It is something much more. It is the sense that you are not cut off from life, that you are linked up with the whole civilized world.

There are many people to whom the mere knowledge that they can, if they wish, hear the actual voices of people speaking in London, listen to the actual tones of the great and famous, hear music that is being performed at that very minute in a metropolitan opera house, means complete reconciliation with their lot in life; means a new outlook, a new hope, a new courage. Nothing that the B.B.C. could do, within the limits imposed on it by the Government or the Post Office, would be too much for such a privilege of service.

The First Result.

Well, I went down and saw the privilege at work, and it nearly broke my wireless heart. I found my friends, night after night, grouped round a four-valve receiver in beautiful enthusiasm, in hope, and in frequent exasperation. I listened. What I heard was something like this: "Papa, papa, papapa-pa, papap, crash, bang, whistle, papa, papapa-pa—event of rain coming on, the weak items should be sup—papa, papa, whoo-coah—singing in frames and throwing . . . (Long silence) . . . PAPA, PAPAPA PA, PAPA!"

And so it was every night.

And the dire pathos of it is, that people are grateful even for these outrages on sound and sense. In one case, when the receiver was first installed, nothing at all was heard for a day or two. Then the listener, with beaming face, announced after an hour's vigil: "Come here quickly, I hear more!" And they gathered round listening to the dreadful grunts in wonder at the miracle that had linked them to the outer world.

Entertained by Morse.

Yes, for a night or two Morse was listened to like an entertainment. Then, as they progressed in the art of tuning, another miracle happened: through the dots and dashes an authentic human voice was heard, saying: "Well, perhaps not." No more was vouchsafed that evening, but the mere utterance, an earnest of things to come, was enough to hold the rapt circle of listeners grouped round the set.

And then came the memorable evening when they actually "got" London, and heard something which was identified as coming from London's Studios. True, there was some doubt as to what the item was. Of three patient and intelligent listeners, one took it to be instrumental music, the second thought it was a religious address, while the third felt sure it was a comic piece, but they were actually listening to London; and, for the moment, it was enough.

An Awkward Question.

For the moment only of course. Like all of us they have gone on from marveling at the miracle to accepting it, and from that to being familiar with it, and are now at the stage of asking the awkward question: "What is the miracle giving us?" Practice in tuning has enabled them quite easily to hear "Papa, papa, papapa" with its background of ghostly music, from almost any station, but they are wearying of this entertainment, and want something more.

I have consulted my expert friends, and they tell me that the elimination of coarsely tuned Morse on the sea coast by means of rejector circuits is simply not practicable, that directional aerials would do it if it were not that the distance makes their inefficiency as collectors of energy an insuperable difficulty; and that the only chance lies in the high-power station which, even as I write, has been experimentally uttering its voice, and before these lines are printed, will have been experimentally opened.

The Inequality of Wireless.

I imagine that, having regard to its record both in technical and tactical, to say nothing of tactful matters, the B.B.C. should be the best judge of how these remote listeners are to be served and their difficulties overcome, and that if it decides that the high-power station at Chelmsford is at present the only method, both of giving the remote country listeners a broadcasting service and of extending the range of crystal sets to a hundred miles, then the necessary permit ought to be granted by the Post Office, even if it involves some slight readjustments of existing wave-length arrangements.

The point I wish to stress here is that the people who most need broadcasting, and to whom it would be of the greatest benefit, are just the people who cannot get it in the present conditions; and that is wrong. I hope the B.B.C. will not rest or desert from its efforts until it has established a transmission that is capable of undistorted reception in every corner of these islands. And in those efforts it deserves, and should receive, the strongest public support.

The Tyranny of The Microphone.

By E. Le Breton Martin.

IT looks such a wholly innocuous thing—merely a kind of wash leather horse-shoe on a species of dumb-waiter, the whole contraption covered by a blue and gold meal-sack—just a rather queer piece of furniture of no especial significance, and yet it is the terrifying link between you and your unseen world of listeners, in other words THE MICROPHONE.

Brother Broadcasters, what did you feel like on that first occasion when you stood up and faced the Great Alone in the studio as you heard the cool, calm, collected, cultured, callous voice of the announcer, and then: Mr. Blank will now talk to us about The Influence of Asbestos on the Aborigines of Earth—whatever the subject may be—do you care to hear what I felt like?

A Grim Recording Angel.

I wanted to yell, scream, dance, cough, sneeze—run amok in other words, do anything to break the spell of a silence that had become strangling in its intensity, a silence that seemed somehow to inhabit the microphone before which I stood.

And then I felt under the thrallism of that ruthless tyrant, realized that I was in the presence of a grim recording angel, that in a few seconds of time my poor words, and feeble voice, would be falling upon the ears of critics presumably ready to meet my efforts with . . .

The public platform speaker, the actor, the concert singer have an audience they can make faces to. I defy anyone to make faces at a microphone. Its very lifelessness seems to endow it with a thousand hitherto undreaded of features and . . .

Oh, but," you may say, "I can get exactly the same effect by sticking up a table in the solitude of my study and reciting 'The Battle of Lake Regulus' to it. Its quiet enough there. What can be the difference to that and talking to yourself in a beautiful room without an audience?—far worse to mount a platform and address a real live audience."

The Depths of Imagination.

Again the answer is—THE MICROPHONE. It isn't the fact that you may be speaking to a lonely crofter in the Shetlands or a well-fed plutocrat in the Imperial Hotel at Bournehampton, or the thousands of unknown auditors throughout the land, it is a curious indescribable something that turns your tongue to leather and your mind to pulp, that somehow endows the relentless instrument with the subtlety of a Spanish Inquisitor.

I suppose the fact of the matter is that one's imagination contains for the most part unplumbed depths. I dare say, too, that I have given vent to a mere tangle of hysterical nonsense, and yet I know this much. Put me in the studio and tell me that there is no microphone there and light the red lamp that tells you the world is listening to you and I should have exactly the same sensations. For the tyranny of the microphone men felt must, as far as I am concerned, hold sway there. I defy anyone, even the greatest practical joker ever born, not to take it seriously. Perhaps someone will be able to explain it for me.

MINNEAPOLIS now has a woman announcer, who is also executive director.

THE Radio Association has instituted a Fellowship for persons attaining a definite status in radio science.

My Radio Reminiscences.

How I Became a Listener. By DENIS MACKAIL, The Popular Novelist.

WHILE I have been compared with Seneca, Marcus or Professor Fleming for the time I am still a little weak in the technical side I can yet look back now to quite a respectable share in the development of broadcasting. This statement will probably surprise those who know me. "What?" they will ask. "Are we never to reach the end of his amazing activities? Has his exaggerated modesty all this while been clanking yet another facet of his wonderful character? Has he been writing a Death Ray too?"

The Listener's Share.

Let me hasten to explain. It is axiomatic—is it not?—that broadcasting implies the existence of at least two persons. One at the microphone and one at the receiving-set. One to talk (or sing, or play, or bark) and one to listen. You may fill your studio with uncles and aunts and augmented symphony orchestras, but if no one is listening at the other end, then it isn't broadcasting. At any rate, it isn't what I call broadcasting, and I have an idea that the B.B.C. would agree with me. It follows, therefore (or if it doesn't, then it ought to), that the listeners have just as great a share in the development of wireless telephony as the technical experts who are more obviously responsible for it. And when I add that, as listeners go, I am nothing of a veteran, you will see what I meant by my opening observation.

A Succession of Thrills.

My memories do not, I admit frankly, go back to the Warble days. But I do remember when Savoy Hall was still a dream of the future. I remember when the name of every item after as well as before its transmission, and when they used to print every utterance by the words. "This is I.O., the London Station of the British Broadcasting Company, calling!"

How thrilled I was when it first occurred to them, as it had already occurred to me, that this phrase might be abbreviated. By then my whole life, ever since I took out my original licence, has been a succession of thrills.

It was the programmes in the newspapers which first drew me towards the new science. At that time I was writing books and stories all morning and reading for a publisher all afternoon; and by the time that the evening came I was generally in a state of nervous collapse in which the notion of directing my vision on any set of printed words fled me with nausea and disgust.

Driven by Laughter.

It occurred to me that if it were true that by investing a small sum of money I could listen to those programmes in the newspapers, then the problem of what to do with my evenings was solved. But, like others of my species, I was a little slow in coming to this conclusion. When I discussed the matter with my circle of acquaintances, they showed a disposition to mock. For some reason which I can never understand, they seemed to think it rather vulgar of me to want to have anything to do with the new invention at all. As for my family, they expressed the utmost disbelief in my power to make anything out of it, so that it was supposed to do.

And it was this laughter which finally drove me into the ranks of the elect. Without telling anybody, I went forth to an electrical shop, and after staring for a long time through the window I plucked up courage and entered through the door.

"I want a wireless set," I said.

replied the courteous assistant. And he began to talk. He must have talked for the best part of half an hour, during the whole of which time I never understood a single word that he said. But I stood there nodding, with an air of profound intelligence, and when it was all over, I wrote him out a cheque and went home—confused, though I still kept my secret, that my family were right.

The next day the set arrived. I looked at it in despair. I touched it gingerly. I put on the headphones and examined my reflection in the glass. And then, suddenly, a spirit of determination awoke in me. If dogged persistence and scrupulous attention to the directions could make this extraordinary object function, then function it should. I threw aside all my work. I took a gimlet and a screw-driver from my tool box; I removed my coat and rolled up my sleeves; and for two solid hours I marched up and down the stairs, trading yards of wire after me. I hammered, I screwed, I lay on the floor. I appeared on the roof, I refused all offers of food. And finally—unless I had completely misapprehended the purport of those printed directions—I knew that the job was complete.

The Result of Perseverance.

I heard a loud sigh, and at the same moment all my doubts returned with an overwhelming rush and my heart sank into my boots.

I knew it wasn't going to work. I knew the shop wouldn't take it back. I knew that it would be months before I could hope to live down the amusement of my family.

And yet—perhaps it was just worth trying, just once.

I slipped the headphones on. I began turning one of the mystic knobs. And the next instant, to my complete and utter astonishment, I heard a human voice informing me that French francs were at—well, at whatever they were at.

My heart stopped beating. A broad, idiotic smile burst over my features. At that moment Columbus and stout Cortes simply weren't in it. I uttered a piercing yell, and my wife came running downstairs from where she was dressing to go out to a dinner-party.

A Little Mad.

I crammed the headphones on to her head—regardless of the fact that she had just flushed during her hair.

"Do you hear it?" I whispered.

She nodded. The miracle had happened again.

I was twenty minutes late for the dinner-party that night, and spent the whole evening addressing the company on the subject of Broadcasting, in a tone of voice which was openly and unashamedly boastful. I don't know whether they listened. I didn't care as long as I could go on relieving my overcharged soul. I was, I suppose, temporarily a little mad, and, so far as broadcasting goes, I don't know what I have ever really recovered my sanity.

From that moment, as I have already said, my life became a succession of thrills. The



MR. DENIS MACKAIL.
(Author of "Bachelor Bill," "Amorfin," "Le Roman," and "Savage Love.")

Opera, the Savoy Bands, the British Association meeting, Pittsburg (which I heard in bed), Paris, Wembley, the Nightingale—I have listened to them all. So have at least half a million other people; but what of that? No one can take from me the position of having been a pioneer among my own circle of friends; and though the serais in my street are now past all computation and my technical knowledge stands almost exactly where it did eighteen months ago, yet—because it was eighteen months ago—I am a veteran. You won't find my name in the technical weeklies, but for all that if it hadn't been for experimenters like myself—bold, dauntless and unconquerable—where would the B.B.C. be to-day? The answer to this question is so obvious that I do not propose to give it.

My Great Discovery.

And now, in case anyone thinks I have been making a lot of fuss over nothing, I will tell you of my own contribution to the science of wireless telephony. Like so many great discoveries, it was the result of pure accident; and it still seems to me to defy the few electrical laws which I have so far struck. For this reason alone it deserves to be called revolutionary, but when I add that it was through it that I was able to listen to "KDKA" in bed, it becomes apparent that it is no mere theoretical triumph.

As you may recall, "KDKA" was relayed at a rather inconvenient hour—especially for a man who, like myself, was suffering from a severe cold. What was to be done then? It seemed unthinkable that this great step forward in transatlantic broadcasting should take place without my assistance; but on the other hand if I sat any longer over the dying fire in the drawing-room I should risk turning my cold into an attack of influenza. I took the set upstairs to bed. I attached the aerial terminal (and a suitable condenser) to the electric light wires. But what the dickens was I to do for an earth?

A Fender to the Rescue.

For ten minutes I wandered round the room with the telephones on my head and a wire from the earth terminal in my hand—testing it against object after object. Not a sound. I went next door into the bathroom and tried it on the hot tap, the cold tap, the waste-pipe, the soap-dish, and the bath itself. Dead silence. I returned to the bedroom in despair. And then—just as it seemed that influenza was inevitable—I caught sight of the fender.

And that is my discovery. The fender is supported entirely on glazed tiles; it is to all appearances completely insulated from everything else in the world. But the very second that earth wire touched it, the Savoy Bands came roaring through in my ears. I made a workmanlike connection with a paper-clip, went to bed, and half an hour later I was listening to the Westinghouse Band in Pittsburg.

Anything May Happen.

I might have made a fortune from this invention, but I have preferred to present it free of charge to the readers of *The Radio Times*. As I say, I am totally unable to explain how or why it works, and it is just possible that my bedroom fender possesses magic properties of its own which other fenders do not share. But that is the fascinating part of this science. With experimenters like myself at work, anything—literally anything may happen. It's wonderful to be alive in these times; isn't it?

And I'll tell you something else. Now, this really will interest you. About six years ago—or perhaps, it might be as much as seven—I once met Uncle Caractacus at a dance!

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THE CHILDREN'S CORNER. CONDUCTED BY UNCLE CARACTACUS

The Life-Story of a Silkworm.

HULLO, children!

Have you ever kept silkworms? Even if you have not done so I expect that you have seen them. Here is a talk on them by a specialist, by C. CARACTACUS F.R.S., but I am sure you will like it.

There are some really beautiful silkworms which you can all partly if not wholly keep. They belong to a big family, and come chiefly from North America.

These cocoons can be bought during the winter months from quite a number of naturalists. The most beautiful ones are those of the Robin Moth, *Vanessa atalanta*, then comes the Oak Moth, *Teia polyphemus*.

The Caterpillar Makes a Cocoon.

I will now describe the emergence from the cocoon of one of the silk moths. The cocoon in front of me is that of the oak moth—*Polyphemus*. Last year, he was first an egg which hatched in about fourteen days, then he became a caterpillar who fed on oak leaves. At first, he was only a centimetre in length but after he had eaten several hundred leaves and lived about twelve weeks and also changed his coat about four times (as you know all caterpillars do), he really looked beautiful.

When *Polyphemus* was full-grown, he decided to make himself a little shelter where he could rest all the winter. So he stopped eating and began spinning silk round and round a piece of oak branch, then he drew three oak leaves together and began to spin his cocoon in earnest. At first, you could not tell what shape it was going to be, as it was only like a mass of white silk, but after twelve hours, what a difference! It was quite oval in shape, because the caterpillar had now spun out a gum-like secretion, which bound all the silken threads together and

coated the inside of the cocoon with a layer of varnish and thus coloured the silk a pale-brown colour.

After the cocoon has been spun, the caterpillar is very tired after all his work, which has taken him just on three days, so he rests

finds itself a prisoner and knows that by struggling it would only spoil all its beautiful wings, so it just rests quite still; but gradually out of its head comes a transparent liquid which slowly spreads over the top of the cocoon and soaks through the silk and dissolves the gum which, you remember, the caterpillar spun out last of all when making its cocoon to bind the silken threads together. It takes about half an hour to one hour for this liquid to soften the cocoon sufficiently for the moth to push its way out without injury.

When the top of the cocoon is soft enough, and the threads well loosened, the moth, with continued struggles, is eventually able to force the silk threads apart and form an opening large enough to push its head through. This is just like the face of a little owl, covered with thick grey fur on top, with a brown furry nose, and a big black eye on each side. On either side of the eyes are the antennae, or feelers.

As the moth continues to push, it is able to draw out its first pair of legs, which are long and covered with thick velvet fur of a rich brown colour. As soon as these and the antennae are free of the cocoon, the insect becomes very active. Seizing hold of the nearest object, it slowly pulls the rest of its body away from the cocoon, leaving within the old, shrivelled up chrysalis skin. The wings are very small, but all the colours and markings are quite visible, but all in an exceedingly contracted condition—they are only half the length of the body, which is very fat, being filled with the blood which will shortly be forced into the veins of the wings to make them expand.

Watching the Wings Grow.

The moth, next, hurriedly climbs on to any thing near at hand in order to find a suitable position for the expanding of the wings. The first fifteen or twenty minutes are the most exciting, as during this time the expansion can be seen with the naked eye, and the wings grow to three times their original length. As the blood goes to the wings, so the body diminishes in length.

As the wings grow, the colours become more distinct, and they are found to be thick with down or fur on their inner edges.

The wings take about twenty to twenty-five minutes to grow fully, then they measure about four times their original length, and with both outstretched, about five to six inches. They take about one hour to dry, although, of course, longer if the atmosphere is cold and damp.

So the moth rests after the emergence until dusk, when its wings are usually quite dry, and then they begin to tremble, and shortly after this the moth sails up into the air for its first flight into the world.

(Continued from the previous column.)

They saw her at once, perched on the bench out of their reach; and then began such a barking, growling, and yelping as never was. The noise startled Grandfather Hopkins, who was dozing over the fire in the kitchen. "What's that?" he said, and listened. "I must have locked up somebody's dog in the shed!"

So he put on his cap, and, taking the key, hurried down the yard.

That was a brainy idea of Sabo's, wasn't it?



Silkworm moths emerging from cocoons.

gradually shrinking up and becoming more like a chrysalis, until, after a week or ten days, the old coat of the caterpillar splits and gets wiggled off for the last time—because, instead of a new coat appearing, this time there is a chrysalis, or pupa. That happened all last year, and the time has now arrived when *Polyphemus* is tired of waiting and wants to come into the world as a beautiful moth.

First, the chrysalis begins to wriggle, and, as it continues to do this, the skin splits just behind the head and across the back, and at the same time the moth pushes itself partly out only to find itself still a prisoner within the walls of the cocoon. But Nature has endowed the moth with a wonderful way of escape. It

shuffled down along the line, and at the top of his voice, as if he had been a sergeant-major, he shouted, "Quick—march!" The column began to move, two by two, towards the Ark.

Then Sabo blew all down the line again to give them more breath, and so they went into the Ark.

Then Sabo shut the door and sat for a few moments, thinking how clever he was! And afterwards he went to the Rocking Horse. This was the finest creature that Grandfather Hopkins had ever met.

Sabo blew very hard into her face. "Steady! Steady!" he said, as he mounted on her back, patted her neck and called her "Grey Lady! Off they went! Grey Lady rocked splendidly.

Then the shed began to grow dark. The sun had set. Sabo didn't want to be left there all night, so he engorged his brains for a plan of getting out. The window was shut; the door was locked; and Grandfather Hopkins had the key.

All at once he had an idea. He collected all the eggs he could find lying about, and put them on the floor near to the bench that was by the window. Then he found a yellow-striped cat; and he put her on the top of the bench, so that she could see over.

Then he breathed gently into the cat's face, and he blew hard into the faces of the terriers, and said "Cats!"

(Continued at the foot of the next column.)

SABO IS LOCKED IN.

By E. W. LEWIS.



ONE evening Grandfather Hopkins, who was rather absent-minded, locked Sabo in the shed where the toys were, and Lisa had gone to a Sunday School tea party.

Sabo had become so used to being left alone in one place or another that he didn't mind. After a while he made a clear space on the table in the shed, emptied all the animals out of a Noah's Ark, and set them up on their legs, two by two, in a long line.

Oddly enough, when Sabo was sorting them out, he came across a man among them—a soldier, who must have belonged to the 1st Foot Band, for he had a drum at his side and drumsticks in his hands.

He decided, however, that it must be Noah; so, placing him on one side, he blew into his face and said, "Now please, Mr. Noah, will you beat time for us?"

Rather stiffly at first, but better and better as he went on, Mr. Noah beat his drum, Rat-a-tat-tat! Rat-a-tat-tat!"

Then Sabo breathed in the faces of all the

Edinburgh Programme.

Week Beginning Sunday, July 27th.

SUNDAY, July 27th.

3.0-5.30. * 30-10.45. S.B. from London.

MONDAY, July 28th.

3.30-4.30. —Band Dances. Palace de Danse.

7.0-11.0. —CHILDREN'S CORNER.

11.0-12.0. —HALLS' BAND. S.B. from Glasgow.

TUESDAY, July 29th.

7.0-11.0. —CHILDREN'S CORNER.

7.0-11.0. —Programme S.B. from London.

11.0-12.0. —HALLS' BAND. S.B. from Glasgow.

WEDNESDAY, July 30th.

3.30-4.30. —Band Dances. Palace de Danse.

7.0-11.0. —CHILDREN'S CORNER.

7.0-11.0. —NEWS and WEATHER FORECAST.

11.0-12.0. —Mr. J. BORGLASS DICKSON President.

Edinburgh Bach Society. S.B. from London.

11.0-12.0. —P. S. from S.B. from London.

THURSDAY, July 31st.

7.0-11.0. —Programme S.B. from London.

FRIDAY, August 1st.

3.30-4.30. —Band Dances. Palace de Danse.

7.0-11.0. —CHILDREN'S CORNER.

11.0-12.0. —HALLS' BAND. S.B. from Glasgow.

11.0-12.0. —Wild Children of the Waterways.

S.B. from London.

Russian Evening.

7.0-8.30. —S.B. to Aberdeen.

8.30-10.0. —THE WIRELESS ORCHESTRA.

Under the Direction of HERBERT MORF.

LUDWIG RATTNER (Dramatic Solo).

FRANK PHILIP (Piano Solo).

E. B. APPY (Violoncello Solo).

The Orchestra.

Symphonic Poems: On the Steppes of

Central Asia. Beriova.

Frank Philip.

To the Forest. Tchaikovsky (1).

Christ is Risen. Rachmaninov (1).

Tea-tovsky (1).

Humoresque. Rachmaninov.

Prelude in G Minor. Rachmaninov.

Mazurka in E Flat. Tchaikovsky.

Finale. Tchaikovsky.

Andante from Symphony.

No. 5 in E Minor. Tchaikovsky.

Waltz, "La Belle au Bois Dormant."

Dominate. Tchaikovsky.

Quintet in A Major. Tchaikovsky.

"Snowflakes." Tchaikovsky.

Song of the Volga Boatmen. Kuchman.

"O Could I But Express in Song." Matshinsky.

Don Juan's Serenade. Tchaikovsky (1).

Mazurka ("A Life for the Czar").

Shukla, arr. A. M. Henderson.

Musical Box. Rabikoff.

Copac. Moussourusky.

Valde Capriccio. P. H. Appy.

Prologue in C Sharp Minor. Voderinski.

Russian Rhapsody ("Prince Igor"). Borodin.

10.43. —Ludwig Rattner.

Arise, O Israel. Harold. Napravnik.

I Won't Tell It. Tchaikovsky.

"Peasant Song." Tchaikovsky.

The Soldier's Wife. Ra. Appy.

Shukla. P. H. Appy.

10.0. —NEWS, etc. S.B. from London.

Topical Talk. Local News.

10.30. —Programme S.B. from London.

SATURDAY, August 2nd.

3.30-4.30. —CHILDREN'S CORNER.

7.0-12.0. —Programme S.B. from London.

11.0-12.0. —P. S. from S.B. from London.

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"Properly employed, they will enable him to accomplish any task to which fate may call him. But nobody shows him how to use them.

Making Full Use of the Brain.

"Oh, that's all right," we say, "he'll find out in time." So he does, with luck towards the end of middle life, after years of bungling and despair. But by a little help in the beginning, by the help of Pelmanism, by showing him

- how to employ and become deft in the use of his brain;
- how to observe truly and perceive rapidly;
- how to concentrate his attention and arrange his ideas;
- how to think and how to reason;
- above all, how to remember.

he might have been a useful member of society from the beginning.

"As it is, he has to trust to hearing about Pelmanism. I am more than willing to help in making it known to him. He ought to have been taught it when he was young. The sooner he takes it up the better for him and the country. It won't turn him into a genius. It won't put more brain into him than the Lord gave him. But—

"it will enable him to make full use of the brain he has been given.

"Most of us at present are wasting it."

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Reports received daily from readers who have taken up Pelmanism prove the soundness of Jerome K. Jerome's advice. Here are a few extracts taken at random

from letters received by the Pelman Institute describing the benefits received as a result of practising this wonderful system.

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A Head-Mistress writes that it has increased her Self-Confidence, strengthened her Memory and gained for her a promotion to a headship.

A Clergyman states that his preaching has improved.

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Jerome K. Jerome. (Edith & Son)

the distinguished author, who recommends Pelmanism to everyone who wishes to make the fullest use of his or her brain.

A Clerk states that he has been promoted three times.

An Artist writes: "The results are wonderful. What I have gained could never be called costly even had I paid 250."

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A Shop Assistant reports a great improvement in Observation, Memory, Concentration and "all-round efficiency."

An Assistant Cashier states that he has secured a promotion.

A Manager reports an increase of 200% in

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Company Secretary's Tribute to Pelmanism.

An interesting letter has been received from a Company Secretary who, as a result of applying Pelman principles, has passed no fewer than eight Commercial Examinations, and has not failed on a single occasion. He writes—

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2nd. A definite improvement in my work.
3rd. I am now, in my daily life definitely fixed on my mind.

"Thus fortified I turned my attention in 1920 to Commercial Examinations, and am pleased to say I have not failed in one I have taken during the time I have been studying.

Eight Examinations Passed.

"In addition, I have passed the

Chamber of Commerce Act on Book-keeping and Accounts (Distinction).
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Royal Society of Arts Accounting.
Royal Society of Arts Economic Theory.
Royal Society of Arts Commercial Law.
Royal Society of Arts Company Law.
Chartered Institute of Secretaries Intermediate.
Chartered Institute of Secretaries Final.

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"Gladly, the results would not have been obtained had I not organized my mind under your tuition and taken advantage of the benefits accruing therefrom.

"I have written rather a long letter, but even now it does not give to the fullest degree the measure of gratitude I should like to express.

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Liverpool Programme.

Week Beginning Sunday, July 27th.

SUNDAY, July 27th.

8.0-10.45 } Programmes S.B. from London.

MONDAY, July 28th, to WEDNESDAY, July 30th, and SATURDAY, August 2nd.

8.0-10.45 } Programmes S.B. from London.

7.0 onwards. Programme S.B. from London.

THURSDAY, July 31st.

8.0-10.45 } Programmes S.B. from London.

7.0 onwards. Programme S.B. from London.

FRIDAY, August 1st.

8.0-10.45 } Programmes S.B. from London.

7.0 onwards. Programme S.B. from London.

Pledisette Programme.

THE STATION ORCHESTRA
WALTER R. MALE VOICE CHOIR
GLADYS LATHAM STAVELEY (Soprano)

8.0-10.45 } Programmes S.B. from London.

7.0 onwards. Programme S.B. from London.

8.15. Orchestra
Selection, "Pagliacci" ... Leoncavallo

8.45. Gladys Latham Staveley
A Pastoral ... H. Leno Wilson (1)
O. Te. Me. Nuthingale ... Lehmann (1)
The Lass with the Delicate Air ... (1)
The Birth of Morn ... Francis Leno

9.15. Selection, "Tannhäuser" ... Wagner
Descriptive Piece, "In a Persian March" ... (1)
Solo Song, "Simple Ave" ... (1)

9.30. The Choir
The Old Hag ... (1)
The Lass with the Delicate Air ... (1)
The Birth of Morn ... (1)

9.45. Gladys Latham Staveley
The Land of the Sky Blue Water ... (1)
Joyous Bard ... (1)
Waltz Song ("La Bohème") ... Puccini

10.0. NEWS and WEATHER FORECAST
S.B. from London.
Topical Talk.
Local News

10.30. Orchestra
Daisy and Joan ... (1)
Selection of Dorothy Forster's Songs ... (1)

10.45. Carols No. 1 ... (1)
Cassidy ... (1)

Arranger: H. Cecil Pearson.

A number appears a musical item indicates the name of its publisher. A key list of publishers will be found on page 123.



THOSE other great gifts of Science—the telegraph, the steam engine, the cinematograph, the motor car—pale into insignificance at the thoughts of the possibilities of Radio.

At its first introduction to the world but a few short years ago, there were those who saw in it only an alternative to telegraphy. At the inception of Broadcasting, there were sceptics who prophesied its early demise as a nine days' wonder.

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and we have not yet commenced to explore its possibilities. Whatever its development, however, the Research Department of A. C. Cossor, Ltd., will be found ready to meet every imaginable contingency.

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Advertisement of A. C. Cossor Ltd. Highbury Grove, N.5

1934

Plymouth Programme.

Week Beginning Sunday, July 27th.

SUNDAY, July 27th.

MONDAY, July 28th, to THURSDAY, July 31st,
and SATURDAY, August 2nd7.30-4.30 - Savoy Potters House Orchestra
Musical Director: Albert H. ...
30-0.30 - CHLOE'S CORNER
wards. Programme & B. from London

FRIDAY, August 1st.

7.30-4.30 - Savoy Potters House Orchestra
Musical Director: Albert H. ...
30-0.30 - CHLOE'S CORNER
wards. Programme & B. from London
Local News.

Local Concert.

ROYAL HALL, LONDON

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JENNY HUDSON (Solo Pianoforte)Fantasia (La Bohème) ...
Vladimir ...
"Little Fleur de Lys" ...
The Adonis ...
The Two Graciosa ...
Henry HudsonSoprano Study in C ...
Rev. H. BISHOP, Address, The
English-Speaking Peoples and the
Present Era.Phantasm Trio in A Minor ...
S. L. CUTTER, B. F. R. S.
The Maiden ...
"I Pitch My Lovely Caravan at Night"The Highwayman ...
Five and Two ...
The RobeThe Robe ...
The Robe ...
The Robe ...The Robe ...
The Robe ...
The Robe ...The Robe ...
The Robe ...
The Robe ...A number against a musical item indicates the name
of the publisher. A list of publishers will be found on
page 13.**ALTERATIONS TO
PROGRAMMES, Etc.****A**S THE RADIO TIMES goes
to press many days in
advance of the date of
publication, it sometimes hap-
pens that the B.B.C. finds it
necessary to make alterations
or additions to programmes,
etc., after THE RADIO TIMES
has finally gone to press.


**Use your Gramophone
as a Loud Speaker.**

If you already possess a Gramophone it is but a moment's work to convert it into a good Loud Speaker by means of one of these special Adaptors.

Merely remove the Gramophone Soundbox and press the rubber connection of the BROWN Wireless Adaptor and at once you have a first-class Loud Speaker.

Each type is identical in principle with those used in BROWN Loud Speakers, and will give the same purity of tone and ample volume which has made the name BROWN so well known.

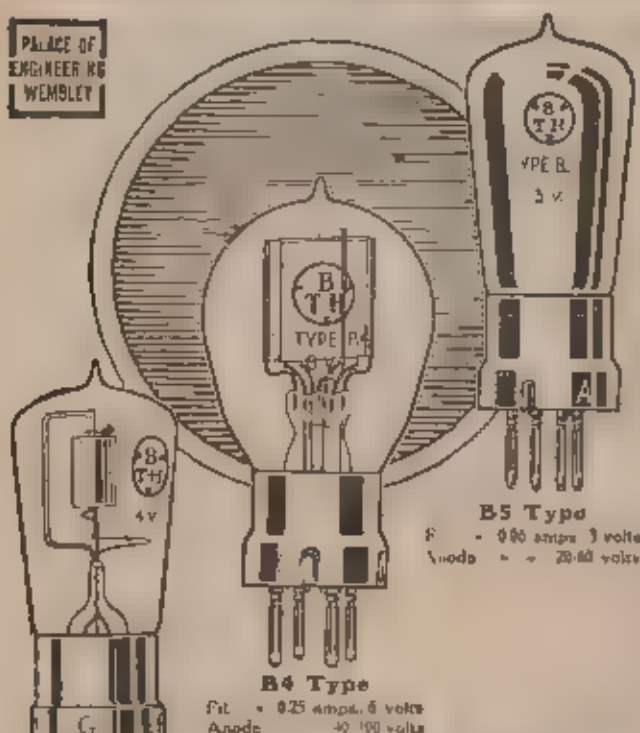
Remember that either type is designed to fit every type of Gramophone irrespective of its size, shape or pattern. Supplied by all Dealers.

Right: The Type H.1 Gramophone Loud Speaker Attachment, complete with flexible fitting to suit all tone arms. Price £4.12.0

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PLACE OF
ENGINEER RO
WEMBLEY



R Type
F. 0.03 amperes, 4 volts
Anode 250 volts

B4 Type
F. 0.25 amperes, 6 volts
Anode 40-100 volts

B5 Type
F. 0.06 amperes, 3 volts
Anode 25-50 volts

B.T.H. RADIO VALVES



These three valves will satisfy all your valve needs. The R valve is unexcelled as a "general purpose" valve; the B5 valve, taking only 0.06 amperes at 3 volts, is far and away the best valve for use in portable or other dry battery sets; the B4 valve, taking 0.25 amperes at 6 volts and with an amplification factor of 8 to 1 is the only valve of its kind on the market. A B4 valve used as a low frequency power amplifier will give you all the extra volume you need for satisfactory outdoor reception.

All three valves are made by special processes under patents owned by the makers.

Prices are as follows:

R Valve - 12s - 6d
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Ex. inc. of amperes, volts and 100 volts

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2163

10% Bonus Sale now in full swing!

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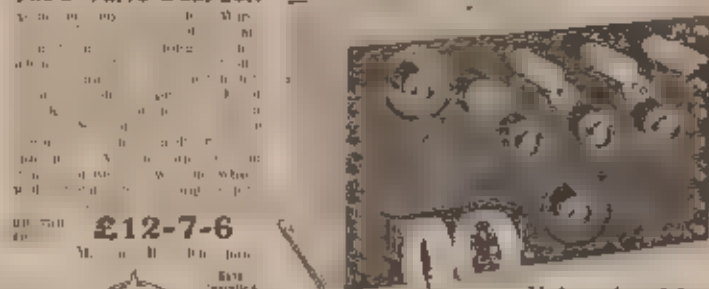
Don't miss this exceptional opportunity. Every Set and every component guaranteed. Send 3d. for our large catalogue and note how much you will save by buying to-day. Descriptive folder on Peto-Scott Units supplied free.



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Wireless" Set**

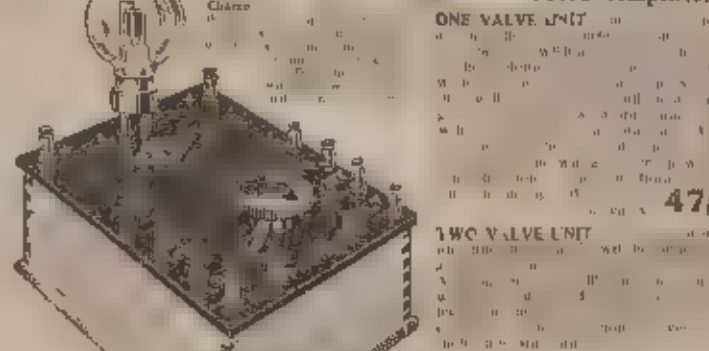
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The 3-Valve Dual Set.



£12-7-6

Valve Amplifiers.



ONE VALVE UNIT
£4-7-6

TWO VALVE UNIT
£4-8-0

"Chelmsford" Receiver.



£38-6

£37-6

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Sheffield Programme.

Week Beginning Sunday, July 27th.

SUNDAY, July 27th.

3.0-5.30. } Proprietary S. B. from London
5.30-10.45. }

MONDAY, July 28th, and WEDNESDAY,
July 30th

3.0-5.30. } Proprietary S. B. from London
5.30-10.45. }

TUESDAY, July 29th, to THURSDAY,
July 31st, and SATURDAY, August 2nd.

3.0-5.30. } Proprietary S. B. from London
5.30-10.45. }

FRIDAY, AUGUST 1st

3.0-5.30. } Proprietary S. B. from London
5.30-10.45. }

Local Programme

THE STATION PIANOFORTE
QUINTETTE

THE STATION STRING QUARTET
Under the Day

Under the Day

Under the Day

Under the Day

Under the Day

Under the Day

Under the Day

Under the Day

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Under the Day

A Valve for Every Wireless Circuit



THE MULLARD R.A. was designed for amplification but can be used equally well for all general purposes. When used as detector in "straight through" circuits the anode voltage only requires to be 30/50. In reflex circuits its stability gives easy control. As transformer amplifier the anode voltage varies from 50, 100, and in the case of resistance amplifier up to 200 volts.

The superiority of this type of valve for amplification was recognised during The Great War by the British and French Governments and as a result it was used extensively for the high standard of results that were necessary.

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For Perfect
Reproduction

Mullard

THE MASTER VALVE

Advt. The Mullard Radio Valve Co., Ltd. Dept. R.T., Nightingale
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BRITISH EMPIRE EXHIBITION, PALACE OF ENGINEERING,
AVENUE 14, BAY 13.

A number against a musical item indicates the name
of its publisher. A key list of publishers will be found on
page 192.



QUALITY FIRST.

A crystal set and two-valve amplifier made to meet the requirements of those who live within 15 miles of a Broadcasting Station and who desire purity of tone and sufficient power to operate a Loud Speaker.

The operation of the set is perfectly simple: one handle provides for tuning in the crystal set and a switch on the amplifier controls the volume. Both amplifier and crystal set are compactly arranged in a mahogany box and can be used complete or separately.

The headphones supplied are fitted with a leather covered pad, which fits upon the bands of the receivers, making them a comfort to wear.

Crystal Set with phones Price £2 5s. 0d.
Amplifier " " " " £9 17s. 6d.

Western Electric Company Limited.

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Telephone: CENTRAL 7345 (9 lines)

Branches:

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VALVES repaired Quick!



Good Trade Terms

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We make the new Radion Low Consumption Valve price 10s. Uses only a third of usual current. See our adverts in Wireless Journal.

"QUALITY
AND
FLAVOUR"

BOURNVILLE

Write
CADBURY, BOURNVILLE,
ABOUT GIFT SCHEME

COCOA

MADE
BY
CADBURY

SEE THE NAME "Cadbury" ON EVERY PIECE OF CHOCOLATE

Leeds—Bradford Programme.

Week Beginning Sunday, July 27th.

SUNDAY, July 27th.

3.0-4.0 } Programme 5 B from London.
8.30-9.45 }

MONDAY, July 28th, to THURSDAY, July 31st,
and SATURDAY, August 2nd.

5.0-6.0.—CHILDREN'S CORNER.
7.0 onwards.—Programme 8 B from London.

FRIDAY, August 1st.

6.0-6.0.—CHILDREN'S CORNER.
7.0. NEWS and WEATHER FORECAST
S.B. from London.
G. A. ATKINSON, S.B. from London.
Local News.

Local Programme.

- WHITBY NORTON (Sole Violoncello)
STANLEY DAKIN (Bass)
DOUGLAS DENTLEY (Sole Violoncello)
JAMES HALL (Elocutionist).
Violon Solo
Andante from Violon Concerto
Mendelssohn
8.10. Edith Mitchell and Stanley Dakin.
Duet, "Dear Love of Mine"
Loring Thomas (1)
8.20. James Hall
"First Soldier's Story Abridged"
Cuthbert
8.35. Stanley Dakin
"She Alone Charmeth My Sadness"
Cuthbert
8.45. Violoncello Solo.
"Meditation" W. H. Square (1)
9.0. Edith Mitchell
"Homing" Teresa del Riego
"By the Waters of Marston"
Thurston Llewellyn
9.10. Violon Solo.
"Saint-Saens"
Mendelssohn
9.20. Stanley Dakin.
"The Voyager"
Wilfred Sanderson (1)
9.30. James Hall.
Humorous Interlude, "Grafenstein"
Pond
"William Shakespeare's Philosophy"
Dickens
9.45. Stanley Dakin.
"Great Lais" ("The Magic Flute")
Mosart (1)
"The Late Player" Allstree
9.50. Stanley Dakin.
"W. H. Square (1)
Bocherini
9.55. Stanley Dakin.
"The Late Player"
Allstree
10.0. NEWS and WEATHER FORECAST
S.B. from London.
Local News.
10.30. Close down.

Announcer G. F. Fox

JOHN HENRY ON HOLIDAY

Do not miss his
amusing articles in

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EVERY WEEK.

Charge Your Own ACCUMULATORS AT HOME FREE OF ALL COST

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THE D. C. HOME BATTERY CHARGER,

which charges your car or motor cycle battery at home or you are using high a, radiators, electric or vacuum cleaner, in any part of your house, in any room, in any way, only cost a few pence to run.

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"I have seen the crystal
a fine trial and when I see
it on my table I am sure
for the best crystal I have ever
purchased."

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TO
PLAY

BY
THE
BEAMISH
WAY.



A. E. BEAMISH, the famous Lawn Tennis Player and
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original system that will enable every pupil to receive INDI-
VIDUAL ATTENTION and expert advice.
THERE is nothing so humiliating as the feeling that
you are "letting your partner down." There is
nothing so satisfying as the knowledge that your partner
is watching your play with admiration.
YOU may be a beginner, begin on the right lines, YOU
may already be a good player, learn the BEAMISH
WAY.

OUR PUPILS RANGE FROM NOVICES TO COUNTY PLAYERS

Training MURRAY HAYES, a WORLD FAMOUS PLAYER,
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It is a fact that in the early days of teaching the
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complex and difficult nature of the game. The Beamish
Way is a simple and straightforward method of teaching
the game, and it is the only method that has been
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YOU CANNOT FAIL TO IMPROVE.
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Please send me full details of your Original System of Lawn
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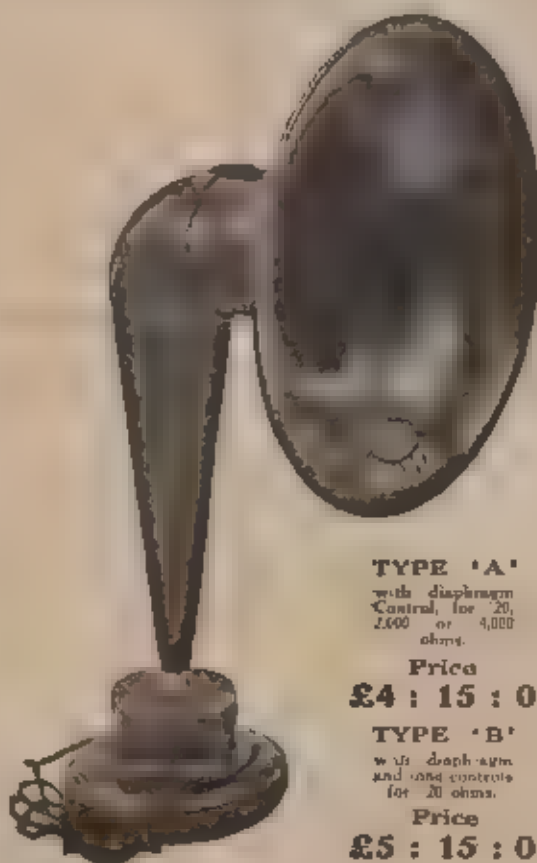
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with diaphragm
and tone controls
for 20 ohms.

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These devices, which have proved so
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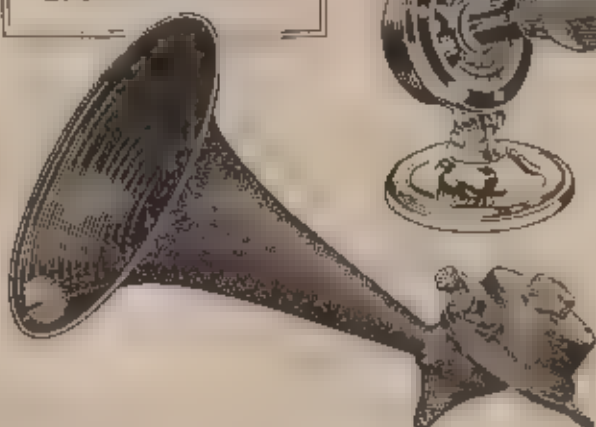
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with Floating
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Formerly
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THESE models incorporate the latest developments in Loud Speaker construction. . . . Colourable imitations of the above original designs having been placed upon the market . . . but without the patented features exclusive to the Amplion and essential to Loud, Clear and truly Natural reproduction . . . the House of Graham has decided to protect the public by marketing genuine Amplion models at these greatly reduced prices.

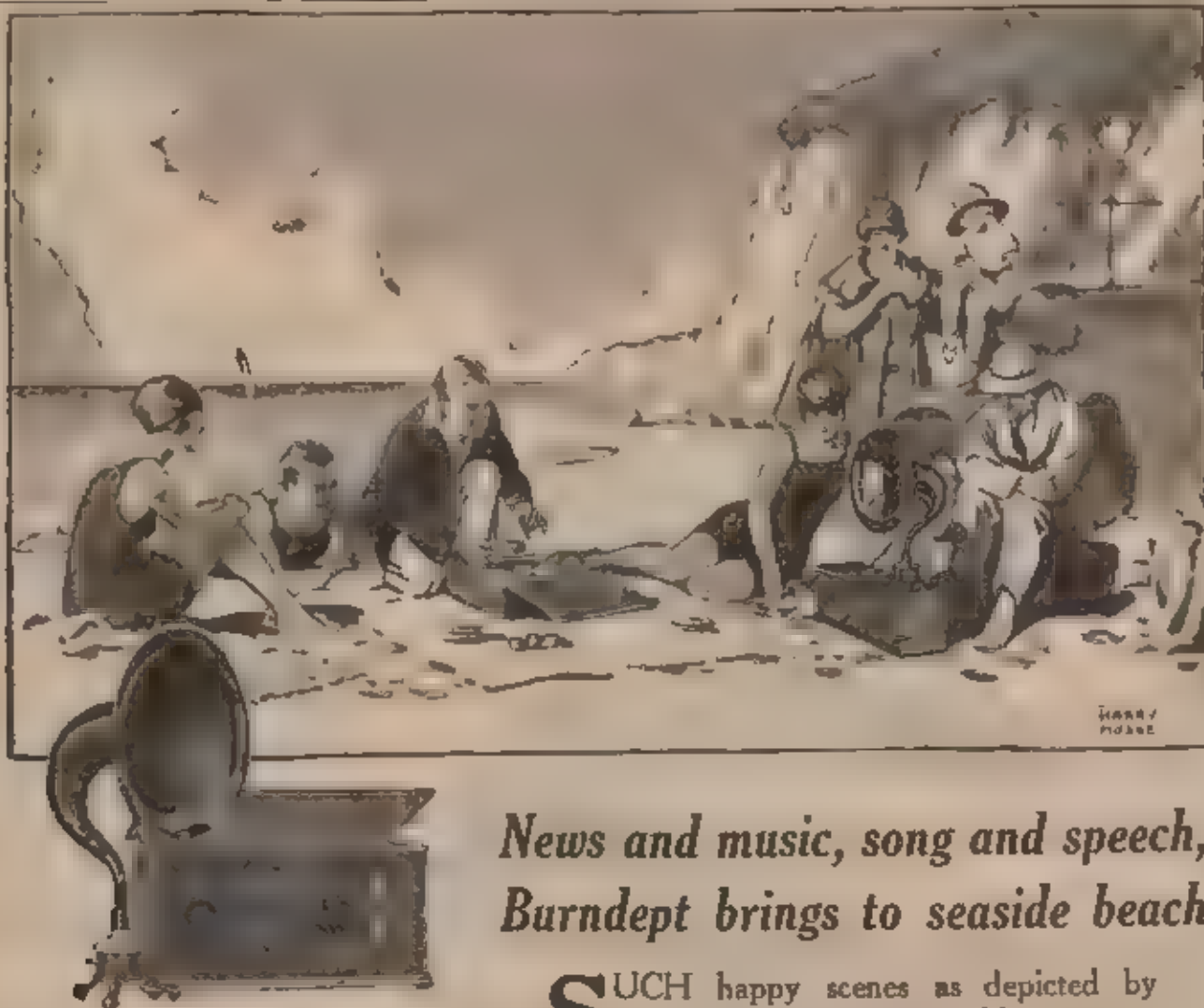
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THE Ethophone V is a famous four-valve Receiver, capable of remarkable reception. It is a Tuner, Receiver and Power Amplifier combined, with only three simple controls. Its price, without valves or H.T. batteries is £33.

The Ethovox Loud Speaker gives a great volume of pure undistorted speech and music when used with the Ethophone V. You can shut your eyes and see a singer whose voice is being broadcast, for instance, so life-like and perfect is the reproduction of the Ethovox. Its price is £10 (either 120 ohms or 2,000 ohms resistance).

The price of the Ethophone V (complete with valves, batteries, accumulator, telephones and aerial equipment) and the Ethovox Loud Speaker is £51 3s. 6d.

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Get away to those little fishing villages. If you take your Ethophone V, you can have music where you like. Leave the Joylands and Kursaals of seaside towns to those who desire them.

You will want further particulars of the pleasure-giving Ethophone V—send the coupon to us now.

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* Radio Times, 25.7.34

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Ask your nearest hardware dealer to show you

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ANOTHER USE FOR FLUXITE HARDENING TOOLS & CASE HARDENING. See our leaflet for full instructions.



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Fitted with plugs for aerial and earth connections.

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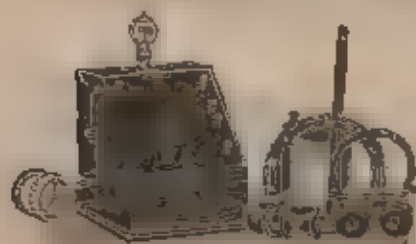
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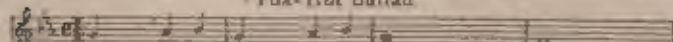
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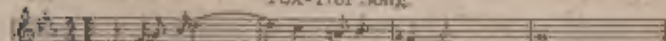
Why did you teach me to love you?

Fox-Trot Ballad



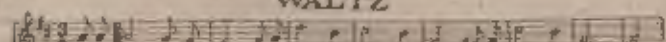
Tell me in the Moonlight

Fox-Trot Song



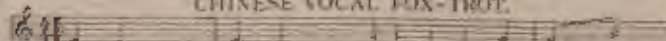
A GARDEN IN BRITTANY

WALTZ



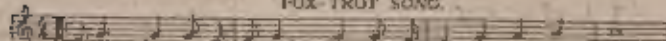
AH FIM LOO

CHINESE VOCAL FOX-TROT.



MARIE

FOX-TROT SONG.

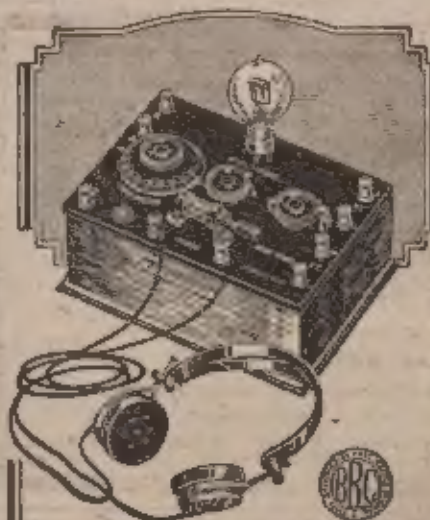


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Extract from the "Wireless Weekly," June 25, 1934.

THE ALGARSSON ARCTIC EXPEDITION. ELECTRON WIRE IN THE ARCTIC.

A good deal of public interest has been aroused by the Alagarsson Expedition from the Thames for the Arctic Circle. After the work is finished in the Arctic, the vessel will return direct across the Atlantic to New York. Their destination is a point some 200 miles from the Pole. She is a small vessel of 13 tons, and there was some difficulty in erecting the aerial. She possesses two masts between which it was quite impossible to string the aerial in the usual position, because her sails would have fouled it. A downlead between the two mast heads was entirely ruled out by the arrangement of the rigging. The only possible position for the span of the aerial was between the masthead and a point in the bows, the aerial being of the twin type with 6 foot spreaders. The only possible point from which the downlead could be taken proved to be the upper end of the aerial, and a most difficult problem arose as to how this was to be brought down to the level of the deck. It could not be brought in the obvious manner straight down the mast, because it would have interfered with certain of the running rigging, and the only possible route for it proved to be down the steel ratlines, no doubt a very undesirable method, but the only possible compromise in the circumstances. Even after its arrival upon deck, the lead had to follow a somewhat devious route for some distance along under the bulwarks, and then across the deck, and through a skylight. Some a great part of the route of the downlead was liable to be wetted by spray at any time, and also to be submerged at intervals by seas breaking on board, the question of the type of wire to use for this and for the aerial itself, whose lower extremity was liable to strike the water, was naturally a serious problem. No one having the corrosive action of sea water, it was obvious that an extremely durable form of insulated wire was necessary, led to the choice of E.L.E.C. WIRE the cable now being sold by the New London Electron Works, Ltd. E.L.E.C. WIRE has great mechanical strength and resistance to corrosive influences, and was used for the whole of the aerial and the downlead.

THE SECRET OF "ELECTRON" WIRE.

Wireless experts agree that the ether waves flow only on the surface or skin of the conductor which carries them. Therefore, aerials which consist of several small wires stranded together are more efficient than a single wire of thicker gauge.

It is also an established fact that SILVER is the finest conductor, closely followed by TIN. Silver is not only too expensive to use generally as an aerial, but for many technical reasons it is impracticable.

On the other hand, Tin, an expensive conductor, has the value of copper, looks itself admirably, inasmuch as it can be easily coated on other wires of the necessary strength and durability, so that it fulfils the purpose of a perfect conducting "Skin."

That each separate strand of wire is scientifically coated with a skin of pure tin.

Enthusiasts who are using "Electron" Wire in all parts of England and America report wonderfully clear results with either crystal or valve sets. The ether waves penetrate the protective coverings, all incoming signals being held. Suspend "Electron" Wire where you will, lead direct to the set (no separate lead-in required), use "Electron" Wire for earth, and a greatly improved reception will be the result.

EXTEND YOUR PHONES or loudspeakers to any part of the house or garden with "Electron" Wire, which being insulated with vulcanised rubber, no further insulation is necessary. You may allow it to touch anything anywhere, indoors or out-of-doors, in perfect confidence. "Electron" Wire has no equal at ten times the price.

"Electron" Wire is ideal for all kinds of Indoor Aerials, Fringe Aerials, etc. There is plenty of scope for experimenting. Try every possible way of erecting, and quite likely some new arrangement will be found which will be of great help to others. The set should be as near as possible to the aerial. Lead in at right angles in one continuous length.

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lengths twisted
300ft.

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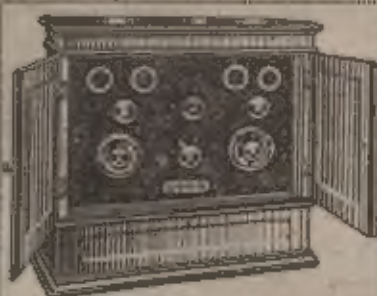
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